STAGE BROADWAY SCREEN

VARIETY

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FILM STARS FADING AWAY

Rehearsals in Speak as Best Guard Against Equity—Bartenders Like

"Paymates," with Joseph Byron Totten producing, went commonwealth when unable to post an Equity bond.

The commonwealth angle about deleted the original cast, with the gambling substitutes culled from unemployed stock actors. The piece, opening last week in New Rochelle, N. Y., will lay off for repairs this week and open at the Totten, New York, next week.

Totten had engaged his original cast on a salary basis. It was called out by Equity when Totten did not post the usual bond covering two weeks' salary.

To avoid further Equity annoyance Totten took his commonwealth troupe to a speakeasy in West 49th street for the remaining rehearsals, with assurance that Equity officials could not get by the doorkeeper of the joint.

The speak, which has been doing light afternoon business, was sold on the rehearsal hall idea, figuring the players would give the place some trade. That failed to materialize, but the bartenders enjoyed the rehearsals.

Flu Epidemic Drops Biz 40% in So. California

Los Angeles, Nov. 27.

Influenza epidemic which hit theatre business a body blow in San Francisco has now blanketed the entire southern California region. It is causing the biggest slump of the year in theatre attendance. Some theatre chain operators estimate that business has dropped 40 per cent. in the past two weeks.

Spread of the flu has been so general that schools have been closed in Banning, Santa Maria and Alhambra, with the word out that other schools will be closed if the epidemic continues. Mutual Arts high school, Los Angeles, was closed for several days.

Warnings have been issued urging people to avoid gathering in public places and the theatres have been among the first places avoided.

Info for Married Men; How Wemen Spend

Washington, Nov. 27.

Fair ones of the nation spent more than 11 million dollars in 1927 for the stuff that makes their cheeks rosy, according to Commerce Department figures on the sale of cosmetics.

As indicative of the real dough there is in this material, statistics disclose that in addition to the $11,000,000 for rouge, $8,000,000 was spent for talcum powder, $3,000,000 for other toilet powders, $15,000,000 for perfumes, $8,000,000 for toilet waters, $11,000,000 for hair tonics, $3,500,000 for hair dyes, $1,000,000 for hair removers and $3,000,000 for shampoos.

Other toilet preparations not classified brought in another $30,000,000.

More Joy Than Dough

Standard compensation for hymn writers is, and has been for years, $1 per hymn. Mrs. Ida L. Reed of Moatville, W. Va., has created 2,000 religious lyrics during her career, receiving top price of $2 on a few. Most were purchased by publishers at the regular $1 scale.

In explanation as to why lyricists will remain in such a poorly paid field, Mrs. Reed states: "We cannot hope for any but the smallest financial reward but the joy of knowing that we have reached and helped many on their homeward way is beyond all price."

$22,000 and $18,000 Nite Club Grosses

Probably the record high gross for a nite club's ordinary weekly business is the $22,000 at the Club Richman, New York, last week. The figure is obtained from a source other than the management's.

The Richman is considering tilting its $5 and $6 couvert (latter on Friday-Saturday) to $7.50 straight. Turnaway trade almost nightly. Harry Richman, Irving Aaronson's Commanders and Frances Williams the stellar floor trio, with the first two chiefly credited for the extraordinary draw.

With Richman's personal draw topping the big five in Broadway nite life past and present (including Clayton - Jackson - Durante, George Olsen, Texas Guinan and Helen Morgan), the augmentation of the Aaronson entertainers and dance purveyors accounted for the extra dollar on the couvert charge and also topped all previous grosses in an abnormally poor cafe season.

At the Silver Slipper, the Durante trio in their first week, at $2 and $3 couvert, did a gross of $18,000. Toward the end of the period the couvert was raised to $3, with $4 on Saturday and Sunday.

Previously to the Durantes going in the cafe, and without a special name attraction, the Slipper had been averaging around $5,000 weekly.

Richman draws a flat salary and has a piece of his club, with the Schwartz boys as his partners.

The Durantes are in the Slipper at a flat salary of $3,000. It's one of Bill Duffy's places.

A Snappy Widow

Chicago, Nov. 27.

First arrest under Evanston's new ordinance against keeping the radio on after midnight has been made.

A snappy young widow was hauled out of her home by cops for listening to the music, but not until the policewoman who pinched her got slapped in the face and had to call the reserves.

TALKING FILMS MAKE BIG CHANGE

Actors Must Now Be Fitted to Pictures and Not Pictures to Stars — Talent Counting More Than Faces—Hollywood Picture Executives See Doom of Long Standing Star System

HOLLYWOOD'S PANIC

Los Angeles, Nov. 27.

Film stars are commencing to fade. The fadeaway is contemplated as a permanency by the leading producing executives of the Hollywood colony.

Talking and dialog pictures will push out the beautiful but dumb and others of both sexes who have depended upon their faces or vogue with the fans to maintain a spot on the screen.

Talent is becoming supreme. No longer are pictures being fitted to stars. Now it is the actors being fitted to pictures. In the legit this is called "casting" and the same thing is coming into the Hollywood studios to change the entire complexion of the picture leads and principals.

The star system dominating the picture industry since its inception is about to be tagged for the junk heap.

One of the most prominent producing companies will allow its options to lapse on nearly one-half the stars now under its banner.

Talkers have changed everything. Difficulty in obtaining good stories and the imperativeness of fitting the actor to the role hits especially hard those screen stars or featured players with no previous stage experience or poor speaking voices.

All-star casts will probably be the rule in most of the future talkers. The field will be wide open for the development of new talent. Total eclipse of many old time favorites seems inevitable.

Hollywood actor colony is in a panic because of the drift. "Connections" threaten to mean nothing as the new forces bear down with increasing pressure.

Meanwhile the companies are more concerned with suitable story material and are not worrying about film actors, who are probably less important in the film industry at the present time than in years.

Act Refused to Dress in Booth; Canceled Date

Mahoney and Heibel cancelled the last half at the Sumpter, Brooklyn, claiming the house had not proper dressing room facilities and refusing to dress in the projection booth.

The act had been sent in by independent bookers.

Detroit's Police Censor Issues Decorum and Dress Rules for Shows

Detroit, Nov. 27.

Lieut. Lester Potter, police censor for the stage in this city, recently issued a code of rules and regulations on conduct and costume for local theatres. The code has been approved and is now in effect.

Lieut. Potter occupies the same position censorially as does Police Censor John M. Casey of Boston. Both censors appear to secure immediate attention to their instructions. Lieut. Potter has made his position one of authority here through raids on the stock burlesque shows.

The Potter idea of regulating the stage for decency reads:

Detroit Police Department Censor

In order that there will be clean, wholesome and moral entertainment in the various theatres, the Department of Police requests that the management co-operate with the Department in enforcing the following:

Don't change your act without permission from manager of theatre.

Don't ridicule any creed or nationality.

Don't try to embarrass any person in audience.

Don't have spotlight thrown on any person in audience.

Don't address any remarks to persons in audience (use a plant).

Don't come on stage with abbreviated costume; body must be covered in keeping with decency.

The upper portion of the body, including the breasts, must be completely covered to within two or three inches of the lower covering.

Don't use immoral talk or words.

Don't use suggestive actions, shimmie, cooch or sensuous dancing.

Don't come into the aisles unless property dressed (three-quarter dress, evening dress, or street dress).

Don't lose your head if anything unusual happens in theatre. Keep right on with your business, as your indifference may prevent a panic.

Performers coming on the stage must not use a cloak number, opening and closing the cloak in order to show the outline of the human body, and no strip numbers will be allowed in the future; performer must continue with the same costume, except in trapeze, acrobatic tumbling, bicycle acts, etc.

No suggestive songs must be sung.

Bedroom scenes must be carefully presented.

Scenes of infidelity must be eliminated and only presented in dramatic sketches, within the bounds of decency.

The presenting of scenes representing disorderly houses, or the operation of same, is indecent, unlawful, and will not be allowed.

Presentation of pervert characters, commonly known as "Nance," will not be tolerated.

Under no circumstances should the mode of preparing or administering narcotics be permitted when dope characters are represented.

Remarks or words of a sacrilegious or profane character will not be tolerated. The word God in irreverent manner must not be used.

No performer should be allowed to ad lib, especially in bits and scenes whereby it may be offensive to public morals.

Lester Potter,
Detective Lieutenant Censor.

A Bum's Drink

San Francisco, Nov. 27.

Mix one pint of gasoline.

One pint of milk.

Result: The latest drink concoction imbibed along Third street, where bos and bums make their rendezvous.

They say it's a pretty stiff jolt, but the drinkers soon get used to it. Besides, one can easily swipe a bottle of milk off some front porch, and getting gasoline is easy.

The milk is said to act as a counter-irritant to the gas, leaving just plumb loonyness.

It Gets 'Em All

Los Angeles, Nov. 27.

Terry Ogden, Hollywood photographer, is disposing of his business to become a picture actor. Ogden played in a picture or two a couple of years ago.

For four generations back his family has been engaged in the photography business.

Reopening Ballyhoo Closes Club Before It Opens

Chicago, Nov. 27.

Too much ballyhoo and advertising of women on posters spoiled the reopening of the Frolics, local night club.

Padlocked by the government last May for one year, the place was about to be allowed to open again within eight months when Federal Judge Wilkerson rescinded his okay order at the last minute.

Reopening was with the understanding that the place be conducted strictly as a high class restaurant. The big noise put on for the opening spoiled the idea.

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London as It Looks

By Hannen Swaffer

London, Nov. 18.

When I saw the American film, "Love Never Dies," last night, I reflected that hate never dies—unless you give it a chance.

It is very hard for an Englishman to keep his patience when he knows the extraordinary ways in which other races persist in keeping up our quarrels.

We saw on the screen last night the record of the 10th anniversary of peace, a short British sort-of-newsreel, joining up the various Armistice Days with a background of war.

Problems of Armistice Day

Even that today seems slightly out of date. George Bernard Shaw protested the other day against the militant words used in a service organized by one branch of the British Legion—a prayer about "repelling the foreign foe"—and one parson in Leicester arranged for a hymn in his church during the Two Minutes Silence.

This was the first sign of a breakaway from precedent, except that last year in Manchester a friend of mine who was looking out of the window during the Silence saw a man throw his hat on the ground and shout, "I lost four sons in the war, and now they're reminding me all over again."

Two Minutes Forever

The terrible thing about these organized memories is that inevitably they encourage another war. They do not make for peace.

Until this year I used to think that for two minutes ever year forever the world should stop and contemplate. I begin to feel now that it does not make for penitence. I fear it may create a militant mood in the next generation, which has not suffered and therefore does not know.

Film Boosting Ad Nauseum

Still that is by the way. Before this American film I saw the most extraordinary nonsense I have ever watched upon a screen—a screen boost of the first performance of "Love Never Dies" somewhere in California. I didn't quite gather where it was, but as individual people kept on walking up towards the camera and smirking and saying really witty things like "If this is California, give me California," and "If I had time I could sing 'Mammy,'" I feared it must have been Los Angeles.

Back to Bunker Hill

Now all this was an elaborate advertisement for "Love Never Dies," which seems to have been a film made by Americans about some small part of England's share in the war. Quite a change, by the way. It is very good of the American film to mention England. Usually it only mentions us in regard to something at Bunker Hill.

Do you people take the film so seriously that, every time a new one is shown in California, all the film stars have to go in tuxedos and straw hats, looking half-shaved? Yes, the lights made 'em seem to be half-whiskered!

Do they really all have to walk up to a microphone and say "Hullo, everybody" on the wireless? Is there a sort of ritual?

Bunkee-Doodle

What a lot of bunk! It may do for your side, but for heaven's sake stop it here—that is, if you have any influence over American film theatres situated in the British Islands. Not even Charlie Chaplin got one hand. Harold Lloyd did not excite even a smile.

Ernest Torrence grinned in vain. Gloria Swanson's dago count was paraded without a glim.

Well, then, at last, after being shown even the gentlemen who wrote the titles of "Love Never Dies," we came to the film.

May I suggest very seriously that if America had produced this in 1917 it might have done some good, but that now it is hopelessly out of date? The English nation do not want to be reminded in words that refer to Germany as "the enemy" and that include "strafe." Nor do our airmen want to be shown a wonderful light while the film makes brutes of the German airmen, who, believe me, were always held up by the British Army in the highest esteem.

The New President

"Love Never Dies" is quite demode.. It will not help the world. We want gestures of peace today, not reminders of hate, and we certainly do not want war films shown in such a way that between our own sacred record of Armistice and the war picture, gangs of film stars are shown in the vulgar way of American film publicity. It is not done, you know.

Perhaps the election of Herbert Hoover may do something about this sort of thing. After all, he will be the first president your nation ever had who started with a practical experience of world problems. Taft found some of them out afterwards. Roosevelt went lion-hunting before he tried to show England how to manage Europe. Wilson discovered it all in Paris.

Herbert Hoover, with his real experience of problems all over the world, will, I trust, bring about a deeper understanding.

Topsy-Turvey and Eva

The serial story of the Duncan Sisters still goes on. They had trouble with the musicians the other night. Rosetta reproved them from the stage, while Hayden Coffin, sitting in a box, applauded her, and then she collapsed and went into a nursing home. The next morning Gracie Fields was asked if she would take Rosetta's place to save the show. Gracie agreed, refused to take any salary, and now she will play the part for a week.

"It is merely a friendly gesture on the part of one artist to another," said Gracie. "I admire the Duncans tremendously."

As a matter of fact, these girls have not been given a square deal. Instead of being helped in their foolishness, which by the way, got very annoying at times, they have been hindered. Other people want the theatre. Rumors have spread. Whispering has gone on. As the Duncans never know their own minds from one hour to another, and once had three managers all at once, anything can happen.

Two Shows a Night

Half way through "Lucky Girl" at the Shaftesbury, I remarked to Alan Parsons, the Daily Sketch critic, "To think that those people who went to the Garrick are now wishing they came here!"

There were only two first nights this week and, as usual, they both happened on the same night.

I like the West End Managers Association because they always arrange that these things should clash, so I don't have to do so much work.

They tell me that "The Runaways," the new Eden Philpotts comedy at the Garrick, was dreadful. After seeing "My Lady's Mill," his last one, I would believe anything.

I only know I had to endure "Lucky Girl," which had 13 composers, authors and producers, so many that they left off the name of Roger Wolfe Kahn, who wrote some of the "Crazy Rhythm," how much I do not know. Fancy so many cooks that even the music of one song cannot be written by one man! It has more machine-made advertising-catalogue humor of any play of the kind I have ever seen. It reminded me of the pantomimes, where they used to drop a curtain which had whole scores of advertisements.

GEORGIE WOOD

Suggests that stage-managers might save arguments with acts by quoting him whom Bernard Shaw describes as "the foolish Italian":—"All our annoyances, if we really come to look for their source, arise from our not rightly understanding the employment of time."

Chatter in London

London, Nov. 19.

By the time "The Squeaker" gets back to the Shaftesbury it will have been in four London theatres. The show is now at the Comedy, preferring to be in a small house during the usual slump before Christmas. Bertie Meyer has taken over the Shatesbury for six weeks for his musical farce, "Lucky Girl," after which "The Squeaker" returns.

The play, which is in rehearsal in New York, is to be called in America "The Sign of the Leopard" because the title clashes with "The Squealer."

Only two pantomimes in the West End this Christmas: "Beauty and the Beast," at the Lyceum, and "Cinderella," at the New Scala, both pop priced houses.

"Show Boat" will continue at Drury Lane (the usual home of spectacular pantomime), and Bert Coote will revive "The Windmill Man" for matinees only at the Victoria Palace. At the Regent Martin Sabine will present twice nightly a revival of "Chu Chin Chow" (ran for five years during the war) with Oscar Asche in his original role.

"Peter Pan" will be revived as usual, played by Jean Forbes-Robertson, with Mary Casson as Wendy and Marie Lohr as Mrs. Darling. "Where the Rainbow Ends" comes again to the Holborn Empire for matinees, and the immediate suburbs like Wimbledon and Hammersmith will have respectively "Humpty Dumpty" and "Jack and the Beanstalk."

As Christmas day falls on Tuesday, and business is always bad just beforehand, the theatres will be closed, in the majority, for three days.

The new play for Violet Loraine by Aimee and Philip Stuart has again changed its title, this time from "The Broken Line" to "Clara Billings," for fear people should mistake it for a war play. The show replaces "Charlot's Revue" at the Vaudeville immediately, and marks Violet's return to the stage after seven years.

A tribute was paid to a house manager in the case of Fiora Cromer, a music hall artiste, who sued for damages for breach of contract against the London Alhambra. The Lord Chief Justice in his summing-up referred as follows to George F. Reynolds, general manager of the Alhambra:

"Mr. Reynolds is a gentleman of great experience. He has been manager of the Alhambra theatre for eight years, and you heard the very remarkable tribute which Sir Oswald Stoll paid to him this morning. Of course you and I know nothing about this difficult business, but it does not need much imagination, does it, to reflect that it must be an uncommonly difficult business to carry on, and it must be a business which calls for great tact, great consideration, and great sensitiveness to the feelings of others. You saw Mr. Reynolds. His demeanor in the box made a great impression on my mind."

SAILINGS

Dec. 14 (New York to London) Lew Cody (Berengaria).

Dec. 1 (London to New York) Claudia Coleman (Berlin).

Dec. 4 (New York to Paris) Jack Connolly (Leviathan).

Nov. 24 (London to New York) Charles Cherry (Aquitania).

Australia

By Eric H. Gorrick

Sydney, Oct. 27.

Biggest current hit is "The Patsy," at Criterion. Williamson-Tait may do this show in London with Irene Homer and probably same cast now playing here, including Sam Wren, A. S. Byron and Brandon Peters.

Tonight will witness the premiere of "The Vagabond King" at Her Majesty's. It is probably the most expensive show staged this year by W-T. Cast includes James Liddy, Strella Wilson, Arthur Stigant, Cecil Kellaway and Arthur Greenaway.

"Rio Rita" closes shortly to make way for "Good News" at the St. James for the Fullers. "Rita" will go to Melbourne. Business away off at the Palace, where "The Pigeon" is being played by Gregan McMahon and his company. McMahon has been offering highbrow stuff and the public showed its appreciation of his efforts by remaining away. This same producer staged an Australian play, "The Lap of the Gods," recently, but business was so bad it was taken off after one week, with loss running into a couple of thousands. McMahon and his company deserve better fate because productions have been excellent and splendidly acted.

W. T. pulled a cute idea this week when they put May Collins into the sympathy role in "Interference" after the same actress had been playing the vamp part for several weeks in the show. "Cargo" following.

The Empire entertainment includes small time vaude, a pretty punk revue entitled "Bubbles," reputed from Paris, and a terrible local-made film, "Trooper O'Brien." The acts have been seen around before. If the revue is really from Paris, get off that city for life. The movie is a story of the days of the Australian outlaw, Ned Kelly. Ned must turn over in his grave every time the picture is screened.

Same old type revue offering at Fuller's this week with Ike Delavale featured comedian. Business so-so.

Nice working bill at Tivoli this week with business brisk. Long Tack Sam and his troupe featured. Ivy Ivell, Arthur Aldridge, Lorna, Lance and Leslie, Barnes and Barnes, Mardo and Wynne, and Tom Katz Band.

Pictures

For 29 weeks Capitol has not had one empty seat at the night show, with matinee business high. This week's entertainment is about the weakest the house has offered, with nobody in particular to blame for the routine. Ted Henkel and orchestra did very well, followed by news reel. Fred Scoll made hit at the organ with "Melody Out of the Sky." Following came First Nat's "The Butter-and-Egg Man," very weak baby and finished to mild applause. Hazel Kennedy, billed from Hollywood, probably weakest act in this house, although her dancing was liked. Should never attempt to sing in a house the size of this one. Regular ballet followed backed up with male dancing outfit working briefly. Following intermission came First Nat's "The Barker," with picture scoring.

Night show runs about three hours with dollar top for first balcony seats.

John Barrymore in "The Tempest" opened at Prince Edward last week for extended run. Picture may stay several weeks, as star is big favorite. Union Theatres now connected with this house. Its own producer staged prolog.

John Gilbert in "The Cossacks" and Dane and Arthur in "Detectives" at Regent for two weeks. This house will change policy next week, running weekly changes to compete with the Capitol, a couple of blocks away. Joe Aronson and his band did nicely on stage.

MELBOURNE

His Majesty's has "The Desert Song." Hit.

"Silent House" with Maurice Moscovitch at Royal.

Dion Boucicault and Irene Vanbrugh in "On Approval" at comedy.

"No. 17," mystery drama, for Fullers, at Palace.

Muriel Starr in "Whispering Wires," at King's.

Straight vaudeville at Tivoli: Barbette, Reed and Lea, Frank Harwood, Pepito, Conlin and Glass, Russo and Bradford, Amoros and Janet.

Pop vaude and revue for Fullers, at Bijou.

Betty Arcona, Flying Lamars, Chester Dick, Clauda Alba, Palenberg's Bears, Three Arconas, with Wirth's Circus.

Doreen Purkington, formerly of "Rio Rita," suing Ernest Rolls, producer of the Fuller show, for $5,000 for alleged slander. Case up next week.

George D. Parker, American producer for W.-T., has left for London to book attractions for his firm.

The N. S. W. State Film Tax imposed on the industry by late Labor Government has been repealed with present goverment refunding around $100,000.

A $500,000 company formed here by W. Duff, formerly connected with the Paramount outfit, for the distribution of English films in Australia.

Stuart F. Doyle, head of Union Theatres, has purchased 15 equipments for presentation of talking pictures here.

Hoyts will have talkers in their house around the New Year, with Williamson-Tait (New Zealand) also installing talkers.

Picture theatres around Melbourne are experiencing a bad slump at present. Hoyts have dismissed around 80 musicians from their neighborhood houses with more cuts in house staffs to follow. Industrial strife blamed for poor business.

Captain De Duisin arrived here to establish exchanges for Columbia Pictures' output in Australia. This company's output was previously handled here by Australian Films, but this company allowed its contract to lapse because they intend to quit distribution next year.

It is also quite probable that Warner Bros. may open their own Australian exchanges very soon..

Hoyts have formed a subsidiary company to handle the P. D. C. products in Australia. Capital $500,000. Company will function as controller of P. D. C. here with First National handling distribution with accounting to be made to Hoyts Theatres.

War has been declared between music publishers here and the importers of synchronized pictures. Music publishers formed Performing Rights Assoc. of Australia. They claim talkers are an infringement of song and music owned by them in Australia. Most of the publishers purchase songs and music from America and claim that the talker will hurt their business. Warnings have been issued to Union Theatres, Ltd., Australasian Films and Fox people.

There are several talkers here at present but they have not yet been released owing to theatres not being wired.

Paris Chatter

Paris, Nov. 16.

Many requests lately for medium class American song and dance men and chaps who can play the piano and sing. When those making the offers were asked why they didn't send to the States for this kind of talent, a terrible roar was heard.

Seems that these fellows over here are scared to death of paying a player's transportation back and forth and for the contracted time in case the man should not click. Many of the patrons have told their agents that they will not consider men in America under any condition.

The town is all agog about the opening of the first sound picture "White Shadows.' Those who have had a peek at the preview have circulated the report that the new device has knocked the silent picture for a row. Madeleine, which only seats about 800, has been booked solid by many of the most important personages in the town.

There is every indication that sound and dialog pictures will enjoy even greater patronage over here than the former silent films because of the temperament of the people. They are realists to their finger tips, for the slightest discrepancy in a story is met with disdain that will prove the undoing of an entire opus.

To actually hear cannons roar, automobiles glide by and all the other sounds incidental to the photographing of a scenario will find a soft spot in the hearts of the Europeans. If the sound picture meets with the success contemplated there will be SRO signs on all houses showing them, in Paris anyway.

"Chasing Through Europe," Fox film, has been completed after five months, and the boys responsible are on their way back to the States.

Nick Stewart, a cameraman who joined the actor ranks, is starring. He said that he felt very much at home lugging a regular camera around with him and that many of the shots which he took before another camera will be shown.

M. Gemier, one of France's leading actors, who was not expected to live, has pulled through the crisis.

George Metaxi, who scored considerably in London, is doing likewise at Blueroom here. He is going to States after Paris.

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English V. A. F. May Demand 12-Show Limit for Vaude Salary Minimum

London, Nov. 27.

Variety Artists Federation intends to make an issue of the 12-performance week.

It is planning to standardize the even dozen as the number of shows upon which a week's salary is based. Any additional shows will call for pro rata compensation.

English vaude actors do not want Yankee ideas, and particularly the "State-Lake policy," getting a foothold.

Managers are doing a little ultimatum stuff themselves. Their easy-going attitude toward "opposition" is disappearing, particularly as regards London bookings. English contracts contain a barring clause against acts playing opposition houses, but this clause has not been enforced.

An act playing the Alhambra last week was served with an injunction preventing it from playing the opposition Coliseum this week, the tip off that leniency is no longer to be expected.

International Flop

London, Nov. 27.

Don Marquis' "Out of the Sea," last season flop in New York, opened at the Strand here Nov. 23.

While praising artistic aspects of play the opening night's opinion was against chances of the show doing any better in London than in Gotham.

YANKS' THANKSGIVING

Meeting in Lincoln Room of Savoy, London—American Program

London, Nov. 27.

Thanksgiving Day is to be celebrated by the Yankees in town in the Abraham Lincoln room of the Savoy Hotel.

Henry Sherek is arranging an all-American program for the American Society.

A Terrible Tale

London, Nov. 27.

"The Rose and the Ring" opened Nov. 20 at the Apollo.

The story couldn't pass muster in a nursery and is given scant chance to get by with adult audiences. Good production and friendly first night but little chance.

Masloves Additions

London, Nov. 27.

At the Alhambra (vaudeville) Maslove, besides being assisted by Bayard Ruth in new dances, has added four girls to the act.

Dancers are doing exceedingly well.

Ann Suter in Sweden

London, Nov. 27.

Ann Suter is one of the few American acts booked solidly into the fall of next year. Besides English booking, she is engaged for August and September at Copenhagen and Stockholm. This makes the first American comedy talking woman even engaged in Sweden.

Carpentier-Forrester Show

Paris, Nov. 27.

Jack Buckingham of the London Hippodrome has arranged the new number with which Jack Forrester and Georges Carpentier are to tour Europe, after opening at the Grand, Birmingham. The American dancer and French pugilist are accompanied by Lina King, toe terpsichorean; Noel Cardew and Kenneth Lyall, Australian boxer known as Peter Smith, the latter sparring with Carpentier.

"Excelsior" Going Out

London, Nov. 27.

"Excelsior," Gladys Cooper's attraction at the Playhouse, will terminate its stay there Dec. 15.

"Craig's Wife" probably follows.

"Beau Geste" Rushed In

London, Nov. 27.

Despite contradiction by the Daniel Mayer office, "Beau Geste" (play) is likely to succeed "Song of the Sea," and sooner than anticipated.

Elsie's Ma Halts Vaude Date; Actress Coming Home

London, Nov. 27.

Harry Foster arranged for Elsie Janis to open at the Palladium (vaudeville) Dec. 10, but after accepting the booking Miss Janis notified the agent she couldn't fulfill the date owing to her mother's indisposition. Miss Janis will now leave for home at the conclusion of her engagement in "Clowns in Clover."

Foster has booked Peggy O'Neil at the Palladium and is currently arranging a vaude tour for Genevieve Tobin. Latter is about to close with "Trial of Mary Dugan."

'New Moon' After 'Boat'

London, Nov. 27.

Latest report is that "New Moon" will be the operetta to follow "Show Boat" at the Drury Lane. It's due in March or thereabouts.

Jack Buchanan's show, currently at the Hippodrome, was named as the successor at the Drury Lane but this musical is now named to be trailed by "Merry Merry" as done by Clayton and Waller in conjunction with United Producers.

Shayne's Paris Hit

Paris, Nov. 27.

The further Americanization of Paris is a probable result of the success achieved at the ritzy "Blue Room" by Al Shayne, American mammy yodeler and the first to ever get away with the vo-de-o-do stuff in a first-class cafe here.

French patrons, many getting their first taste of this type of entertainment, are going for it strong.

Bookers' Epidemic

London, Nov. 27.

Illness seems prevalent among London bookers at this time.

Latest to succumb to minor ailments are Val Parnell of General Theatres, Tommy Holt, of Williamsons, and Wingrove, of Moss Empires.

Budapest

Budapest, Nov. 10.

New Hungarian plays abound. One operetta is a big hit: "The Youngest Verebely-girl," made into a musical out of Dregely's comedy which was a world success years ago, and illustrated by very clever half-Hungarian and half-jazz numbers by Paul Abraham. The hero is a young M. P. who has a horror of matrimony. His friend, a married man, confesses to him that he has fallen in love with a girl, made love to her and finally married her, all under a false name, and that name—his, the M. P.'s.

Francisca Gaal, who has deserted the dramatic stage in a fit of pique, is not really good in the part of the girl, but her popularity holds firm, and the production is a great success.

Gypsy vs. Jazz

Another new musical play, "My Fiddle Is Broken," book by Szilagyi, music by Zerkowitz, at the Kiraly Szinhaz, also expresses the conflict between Hungarian gypsy music and jazz, both in music and plot which is about a country gentleman who has lost his heart to a vamp and the jazzy joys of the great city. A fairly good show, saved by much fun and many attractions.

"The Jazz Singer" is running at the Magyar theatre but can't last. It was criticized as a feeble offshoot of "Abie's" atmosphere. Laszlo Fodor's new play, "Cradle Song," at the Vigszinhaz, is a judiciously dosed mixture of sentiment and humor which will probably have a good effect on box office returns.

In the part of the nurse, the Vigszinhaz presented a young actress, Mercedes Zombory, of whom great things are expected. She is very young and entirely inexperienced, but very handsome, with a beautiful speaking voice. Irene Varsanyi was splendid as the laundress, and Margit Makay very good in the part of the bachelor's mistress who abhors children.

WILL MAHONEY

Mr. Chester B. Bahn, dramatic critic of the Syracuse "Herald," said, "Did Mr. Mahoney stop the show? Of course. He stopped it cold, forcing the orchestra, valiantly struggling to play the opening for the next act, to gaze imploringly in the direction of the wings and finally halt."

Direction
RALPH G. FARNUM
1560 Broadway

Toppers in Square

More top hats than ever before along Broadway these nights. Seems as if every one who makes a trip abroad thinks he's a mug unless going for one of those collapsible skimmers.

Morton Downey is never without his breakaway, and even those inseparables, Harry Bestry and Louis Shurr, agents, have invested in copies of the fashionable headgear.

Basil Dean as Par's Talker Director

London, Nov. 27.

Basil Dean will sail during January to direct "Escape" for Paramount.

The Galsworthy play will be an all-talker to be made in Paramount's Hollywood studio.

Covent Garden Going

London, Nov. 27.

Covent Garden, world-famous London opera house, is to be sacrificed to the expanding tide of commerce.

A neighborhood market needs the space. When the present lease on the property expires the opera company must scram.

No plans have thus far been considered for the building of a new opera house.

Actors Leave Comedie For More Money

Paris, Nov. 27.

Comedie Francaise, the traditional theatre of Paris, lost five of its actors last week. They quit because they claimed the government-subsidized theatre did not pay them salaries equal to the commercial managers' offers.

Comedie Francaise has been having trouble with its actors for some time because of the financial angle.

Verrey's Floor Show

London, Nov. 27.

Verrey's inaugurated its cabaret Wednesday with Nitza Vernille, assisted by Charles Collins and Art Fowler as entertainers.

Both acts scored and are being held over.

Portland, Me., Stock Closing

Portland, Me., Nov. 27.

Jefferson Theatre stock will disband Dec. 1. Members first learned of the closing when they read of it in local paper.

"Miss France" Selected

Paris, Nov. 16.

Mlle. Maubert, dancer at the Gaite Lyrique theatre here, has been chosen by the jury to represent France in the beauty competition of 1929.

England May Tighten Up on Labor Permits—Equity's Alien Rule Reason

London, Nov. 27.

While no complaints have been received by the Ministry of Labor from the Actors' Association and Stage Guild on Equity possibly forcing home over 200 British actors, and therefore no official move has as yet been made, it is likely that the Ministry will unofficially tighten up on permits over here when the British associations make their expected kick.

Ministry usually gives a permit without question if a foreigner is drawing in excess of $50 weekly and has only refused one such in months. This was a four-girl troupe drawing $200, of which the manager got $50.

The VAF is generally consulted by the Ministry when an act is below the salary level, otherwise permits are given freely, and especially to vaudeville and circus artists.

The estimated number of foreign players in the legitimate field (New York) affected by Equity's alien actors regulations is conservative. About one-third of the 700 British actors in Broadway attractions or on tour in shows of that kind were figured to come within the six months' rule.

Those affected are not required to leave the country, pictures and vaudeville or other entertainment fields being open to them as heretofore. Equity has no jurisdiction other than in the legitimate. Its alien actors regulations is an association matter, not a law, as is England's restriction covering foreign labor.

Roy Royston's Lay-Off by Equity's Alien Rules

Roy Royston, English juvenile in "Ups-a-Daisy," will not be permitted to accept another legitimate engagement for six months following the close of the show Saturday. The Britisher comes within the limitations of Equity's alien actors rule. The six months lapse after each engagement applies to all foreigners save those classed as resident aliens, or those who played 100 weeks over here between 1923 and 1928.

Royston may lay off or return to London but has two other alternatives, remaining here and appearing in vaudeville or pictures.

The rules are in retaliation for supposed limitations in England placed on American players. Royston has played here 70 weeks within the five-year period of 1923-1928.

His status was established last week at which time Arthur Hammerstein endeavored to engage Royston for "Polly." Equity ruled that he could not accept but that should "Ups-a-Daisy" continue another 30 weeks he would receive rating of having played 100 weeks and would be exempt from the alternate six months' plan.

Rosie Dolly May Open Night Club

Paris, Nov. 27.

Despite any announcement to the contrary Rosie Dolly has started an action for divorce against Mortimer Davis.

Rosie is reported tired of her do nothing hubby, who lives on the income of a very large estate left in trust by his father, Canadian.

Miss Dolly is contemplating a nite club of her own in Paris. She wants to buy or furnish one, operating it herself.

Davis, though in receipt of an income reported at over $2,000,000 yearly, is usually in debt. He gambles on a large scale. Last season at Deauville it was not uncommon for Davis to lose one million francs at an evening's sitting before the gaming tables.

Viv Duncan as Topsy

London, Nov. 27.

Gracie Fields, Lancashire dialect comedian, who pinch-hitted in "Topsy and Eva" for Rosetta Duncan, and created a fun riot, is out of the cast.

Tonight (Tuesday) a new arrangement will have Vivian Duncan doing the Topsy role in lieu of her sister, still ill.

Mimi Crawford will replace Viv as Eva.

COOGAN CURTAILED

Jackie Will Only Stay 2 of 4 Weeks at Palladium—Draw Dwindles

London, Nov. 27.

Management of the Palladium (vaudeville) is disappointed with the draw of Jackie Coogan. It is likely the youngster will only stay at this house for two of the originally scheduled four weeks. Balance will probably be played out of town.

Coogan showed a slight advance in gross on his first week over the preceding bill, but yesterday (Monday), the start of his holdover, there developed a sharp drop.

'News' Departing Dec. 10; Cast Breaks Up for Road

London, Nov. 27.

"Good News" starts its leave taking of London when it moves to Golders Green Dec. 10 with the all-American cast practically intact.

Players will start to break up, however, when the show goes on the road for Moss Empires following this date. Bobby Jarvis and Goodie Montgomery will be the only two to remain for the tour from the West End line-up.

Nice Charlie!

London, Nov. 27.

Upon his return to London after successfully launching "This Year of Grace" in New York, Charles B. Cochrane announced he would give the American version of this revue to the English public after the run in Manhattan.

Cochrane will present "Many Waters," now playing at the Ambassadors, in America on his next trip across.

Monte Bayley Dies

London, Nov. 27.

Monte Bayley, 49, died here last week. Death caused by heart's disease.

Mr. Bayley was secretary of the Variety Artists's Federation, a position he had held almost from the inception of the organization.

Russian Sisters Starred

Paris, Nov. 15.

Bona and Gina Karolewna, Russian girls, ballroom dancers, in Berlin at present, will be starred for the opening of the new Mediterranean Casino at Nice, due to open in January.

Jay Gould is at the head of the monster enterprise; Max Dearly, French comedian, is manager.

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Rudolph Spreckles to Fore In Radio and Recording by N. Am.—Kolster Subs Merging

Rudolph Spreckels, financier, and chairman of the board of the Kolster Radio Corp., looms up as an important personality in the radio-talking picture-phonograph recording business, as the result of a merger between Wired Radio, Inc., subsidiary of the North American Co., and the Federal Telegraph Corp., subsidiary of the Kolster Radio Corp.

By this arrangement, some 600 basic patents and patents pending of inventions in the fields of communications, radio, wired radio, electric phonographs, television and talking pictures, come under control of Kolster. These patents have been acquired by the North American Co. during the last six years and vested in its own name and in that of Wired Radio.

Wired Radio in turn will continue its plans for selling entertainment into the home by wired ground lines, over the light and power wires and in turn has acquired from Kolster valuable exclusive patents for its own specific use.

Ellery W. Stone is president of Kolster Radio and Frank L. Dame the head of the North American Co. Stone states that extensive litigation to protect their patent holdings seems inevitable because, by the Wired Radio-Kolster merger. It gives the latter the control of certain valuable groups of basic patents which are expected to yield large royalties.

North American Co. is the $60,000,000 public utilities corporation controlling the power and light lines in many important municipalities.

H. D. Connick, former film man, now in charge of Wired Radio, is in Europe on a business trip.

By spring, the first installations in Cleveland are expected. Wired radio is to be exploited to supplement wireless radio broadcasting and not to displace it, but the advantages of eliminating summertime static and also the improved reception, without the handicaps such as encountered in cities on account of steel frame buildings, will be the chief sales' arguments.

Entertainment service will range from $1 to $3 a month, to be tacked on the electric light bill, depending on the type of receiving instrument, and will give subscribers a three-ply choice of classical, popular and educational programs.

Warners and R-K-O Still Slumbering Downtown

Downtown interests behind Warner Brothers and Radio-Keith-Orpheum are reported to have permitted the pending negotiations between the two parties to slumber, until the completion of the R-K-O organization.

It is said that a couple of meetings of late have been held on the subject, with a tentative understanding reached. Details as to the latter are vague.

From accounts no merger of the two firms is in contemplation at present. The plan from report is, that if a deal is made, R-K-O may take on the Stanley Company chain from Warners. That circuit wanted them added to the present Keith's held by R-K-O, and the operator of Keith's directing both circuits.

Anything beyond that so far considered has not been reported.

W. B. Blanketing Jessel

Toronto, Nov. 27.

Warner Brothers' Canadian office here has been advised to withdraw all publicity material on George Jessel.

It's due to the trouble between the star and the home office.

F. N.'s Only Ingenue

Los Angeles, Nov. 27.

First National has taken option on Loretta Young for another year. Since Miss Young is the only ingenue under contract to this studio, she will automatically become its candidate for the 1929 edition of the Wampas baby stars.

Two Sane Actors

Los Angeles, Nov. 27.

One of Hollywood's most happily married young couples, both prominent screen players, make no bones about admitting that they care absolutely nothing about the "art" of the screen and are interested only in their possible income from pictures. Likewise, they mingle comparatively little with the "film crowd."

When marrying they figured on how much principle they would need to provide them with a comfortable income for the rest of their lives to permit them to follow their own particular hobbies, the most mutual of which is golf. They decided to quit when they had amassed that sum.

Pooling their resources, at the end of the first year they found themselves only a couple of thousand short of one-third of the goal. They are now nearing the end of the second year, are nearly half way, have built themselves a home and are as fixed as ever in their determination to quit when the goal is reached.

At the time of their wedding, the wife's salary was considerably higher than her husband's, but since then his progress has been steady and his weekly stipend is now much higher than it was. Besides, he is under contract and drawing it every week, while the wife is a free-lance player and doesn't work all the time.

So there have never been any domestic troubles over the difference in salaries.

JEAN MIDDLETON

The Dainty Musical Star, originally booked with Famous Players Canadian circuit for six weeks, now in her ninth month and booked solid until April 1, 1929.

No Pathe-RCA Deal

A sharp rise in Pathe stock, common and preferred, last week was preceded downtown by a report RCA intended to take over Pathe. It is said that RCA would cast Pathe into the Radio-Keith-Orpheum combination.

As far as can be learned there are no dealings on by RCA for Pathe and no liklihood of Pathe making any kind of a deal just at present.

Jos. P. Kennedy, in charge of Pathe, now in California, is expected back within a few days.

The Pathe rise has been attributed to manipulation by some one very familiar with it.

Barthelmess' $9,375 Per Wk., for 40 Wks. Yearly

Los Angeles, Nov. 27.

Richard Barthelmess' salary will be $9,375 per week for 40 weeks per year under his new two-year contract with First National.

Barthelmess will make three pictures within the 40-week working period. His bit per flicker is approximately $125,000.

Talking Musical Comedies Show Little So Far But Big Investments

Los Angeles, Nov. 27.

Fox and Paramount have been doing considerable experimentation on musical comedy production with talk. This has been going on for four months.

At the Fox lot they are working on what they call the "Movietone Follies." Though the work is an experiment, it is figured that it will probably develop into the first musical comedy subject turned out by the company. The sequences that have passed muster so far show Clark and McCullough in a scene and then a lineup of girls.

It is the intention of the Fox officials to have all the directors employed on their lot direct an individual scene for this picture. Each is to provide the gags and situations and select from players under contract the principals he wishes to use in his scenes.

Should the idea work out Fox figure they will have the first Movietone musical comedy at a cost of around $1,000,000. In case it does not it will be just charged up to experimentation.

So far Par is said to have spent over that amount in its experiments, with no results to date.

Karl Dane Baching It

Los Angeles, Nov. 27.

Karl Dane, the carpenter that became an actor and married Thais Valdamer, countess, is baching it again after three months.

Karl is not sure whether there'll be a divorce. The countess was his second bride.

Wedding's Talking Short

Los Angeles, Nov. 27.

Hortense Petra, Fox contract player, married Sam Katzman, casting agent, Nov. 24. Scene of ceremony was one of sound stages at Fox Movietone studio.

A talking short of the event was taken.

Weather Forecast

Washington, Nov. 27.

Weather Bureau furnished Variety with the following outlook for the week beginning tomorrow:

Rain will set in as far east as Pittsburgh Wednesday and in the Atlantic States late Wednesday night; continued Thursday (29).

Generally fair Friday to Sunday, although rain or snow is probable in the Chicago-Pittsburgh area about Sunday night.

Warmer Wednesday, much colder Chicago to Pittsburgh about Friday night (30), and eastward to coast Friday.

Warmer by Sunday (2).

Comedies' Theme Songs

Los Angeles, Nov. 27.

Sterling Sherwood completed the lyrics and music for three theme songs to be used with Christie comedies: "Dooley Dooley Do" for the Bill Dooley comedies, "Melancholy Mama" for "Melancholy Dame," and "Carnations" to accompany the feature length comedy, "The Carnation Kid."

CLARA'S "WILD PARTY"

Los Angeles, Nov. 27.

Clara Bow's next for Paramount will be "Wild Party."

Lloyd Sheldon will supervise and John V. A. Weaver will write dialog.

"The Saturday Night Kid" is postponed until "Wild Party's" completion.

San Francisco, Nov. 27.

Clara Bow, attacked by flu while attending the California-Stanford football game Saturday, was reported considerably improved today and is expected to return to Hollywood in a few days.

Flu Epidemic on Coast Hits 500 Studio People of All Classes

Los Angeles, Nov. 27.

Studio greeting last week was "have you the flu?" Reason was that more than 500 persons connected with the industry had been stricken with the ailment during the past two weeks.

Production in general was held up and held back.

The flu got its start this year in San Francisco about six weeks ago. There it became very serious, and finally it hit here.

The local casualty list so far shows the following either confined to their homes and hospitals with it or unable to work for several days.

On the Paramount lot those who got it were: B. P. Schulberg, Richard Arlen, Al Kaufman, Tom Beech, Jobyna Ralston, William Powell, Sam Jaffe, Olga Baclanova.

As a result of Baclanova's illness, Par held up retakes on several talking sequences of "Wolf of Wall Street," and "Four Feathers" was delayed two days because of the illness of Arlen and Powell.

First National lot contributed the largest number of reported cases with the following stricken: John McCormick, Ned Marin, Agnes Christine Johnston, Jack Okey, John Hughes, Walter Strohm, Charles Odds, J. Mandelbaum, E. K. Scott, Corinne Griffith, Kathryn McGuire, Frank Ward, Cullen B. Tait and James Dunn.

At Universal, the illness touched Carl Laemmle, Jr., Sam Wiesenthal, Dorothy Gulliver and Kathryn Crawford. Tiffany-Stahl reported illness of Mrs. M. W. Todd, Sid Algiers, Al Ray and M. K. Wilson. Five studio stage hands also ill.

Claire McDowell, at Tec Art, and Buster Keaton, Grant Whytock and Tim McCoy, at M. G. M. were among those taken sick.

At Metropolitan, Ted Wilde, Frank Lawrence and Dave Allen were ill. Hal Wallis, at Warner Brothers also.

Sol Wurtzel, John Ford, Miss Pickering, Lillian Vanderwall, Anna Schneider and four studio hands were too ill to report to work at Fox.

United Artists listed on the sick roll, M. C. Levee, Hank Arnold, Albert Brentinger, Milton Watt and several studio workers. Pathe had Howard Higgin, Tay Garnett, William Boyd and Fred Kohler reported sick.

Alberta Vaughn, free lancing, and Wyn D. Horton, at the Vine Street theatre, both laid up for repairs, too.

At the Consolidated Laboratory T. W. Yates, Joe Aller and Charles Bigelow have been incapacitated by flu, as well as 17 employees.

Peter Shamray of Smith and Aller is ill at home with flu.

Richard Barthelmess, now making "Weary River" for First National, and Camilla Horn, leading lady to John Barrymore in "King of the Mountains," are at home doctoring.

Clara Bow is another late victim of the busy germ, but recovering in San Francisco.

Years Later

One of Hollywood's midgets dining with a friend, was in the same restaurant with a young screen star who has jumped to the top in the past couple of years. The star finished first. In leaving he had to pass the midget's table.

Walking by, the star almost stopped, looked down at the midget, then abruptly turned his head in the "cut direct" and went out. Obviously both the midget and the star had recognized each other.

The friend turned to the midget.

"What's the idea?" he asked.

"He was my valet once and I fired him," grinned the midget.

WM. FOX BUYING CENTRAL SITE

Erecting 4,000-Seater in 40-Story Building

William Fox is reported to have concluded arrangement with J. J. Shubert to purchase the Central theatre at Broadway and 47th street.

On the amplified site Fox will build 40 stories high, for offices, and include a theatre seating 4,000.

Additionally to the Central's Broadway facing of limited front, inclusive of the 47th street corner, Fox is said to have secured options on the rear 47th street property adjoining, calling for a considerable depth on that street, running through midway between 47th and 46th street behind the Central's main lobby.

The account mentions that Fox expects to annex the Automat restaurant adjoining the Central, to the south on Broadway, with a lease option for the Automat to have sufficient space for its needs in the new structure.

Negotiations have been going on for some time. The Central now is housing First National's "Lilac Time" under a weekly rental. Of recent months it mostly has been rented out for special pictures.

The Central is J. J. Shubert's individual holding.

Fox's general offices will occupy most of the office space in the new building.

Fox Borrows a Cast

Los Angeles, Nov. 27.

Because of 12 other productions sapping their current supply of talent, Fox found it necessary to recruit from other studios the entire cast of "White Fury," with one exception.

Nancy Carroll was borrowed from Paramount, Josephine Dunn from M-G-M, Lawrence Gray, Myrtle Stedman, Richard Alexander and George Davis from the free lance field.

The only Fox player cast is Frederick Graham.

Charles Klein directing.

Phoney "Fence" Salesmen Kept Out of Studios

Los Angeles, Nov. 27.

Warning has been issued throughout the movie colony by the police, against spurious salesmen, making house to house canvasses in Hollywood, and attempting to crash the studios, selling furs and table linens at ridiculously low prices.

These salesmen's method of approach is to intimate that the goods are stolen or smuggled.

The inexperienced are falling. One woman paid $350 for a seal coat with white fox collar, represented to her as a $7,000 garment. It was really a cheap imitation, worth about $75, according to police experts.

Al Lewis in Charge Of Fox Talkers, East

Los Angeles, Nov. 27.

Al Lewis will leave for New York Dec. 1 and take charge of all talker production on the east coast for Fox.

W. R. Sheehan, who was to have gone east with Lewis, will not be able to get away until after New Year's.

In New York it will be the duty of Lewis and his department to obtain material by reviewing plays, extras, writers and directors requested by the West Coast. He will also be in charge of the personality short subjects to be made by stage stars at the Fox New York studio.

Warner's Role Biggest Of Any in Films

Los Angeles, Nov. 27.

H. B. Warner has been given the part of the district attorney in "Mary Dugan."

The role is said to be the biggest one ever written for an actor in a picture.

Norma Shearer is to be starred, with Raymond Hackett playing the male lead.

FOX WITH LOEW'S IN DEAL?

'Our Greatest Chance in 10 Years,' Says Canon Chase at $3.50 Reform Feast

Washington, Nov. 27.

Canon Chase's sixth annual attempt "to censor the movies" got underway here last night at the Mayflower. It was to a paid gate, including food. Cost $3.50 and if you didn't come across you didn't get in—that included the press, too. Gross ran to about $140.

Canon pronounced this the greatest chance "we have had in 10 years." His argument was that the overwhelming victory of Herbert Hoover gave them that chance. He characterized Mr. Hoover as "the people's answer."

This was imparted to a gathering of about 50 persons including Frank Rembusch, indie exhibitor of Indiana, among the paying contingent, and Charles Pettijohn, of the Hays' organization, behind a screen.

It also included Charles W. Picquet, North Carolina exhibitor, who, with Rev. William M. MacLeod, from his home city of Pinehurst, almost broke up the conference when stating in the open forum that the real answer was personal appeal to the exhibitors and not through federal legislation.

Canon Chase experienced difficulties in shutting up Rev MacLeod, but found those in the gathering, upon whom he called, that let the record show a vast dissagreement with that personal appeal proposition.

One went so far, and he an educator in Tennessee, as to state that if there was any fear that the Brookhart or Hudson bills were unconstitutional, then the answer was to get a new constitution.

On the rostrum were Senator Smith W. Brookhart, Iowa, and Representative Grant M. Hudson, Mich. Both are Republicans. Both

(Continued on page 58)

M-G-M off Westerns

Los Angeles, Nov. 27.

The general depression of the western market has determined M-G-M to discontinue its Tim McCoy pictures.

McCoy is completing his final picture for the company. He sails for Europe next month.

Striking Art Prizes On Hollywood Bldg.

Los Angeles, Nov. 27.

Touring schoolmams and spinsters from the middle west are going to experience a certified thrill when they gaze on the examples of statuary of the King Tut period adorning the new Hollywood-Western Building, after Jan. 1, the home of the Association of Motion Picture Producers and the Central Casting Bureau.

On the second, third and fourth floor landings are ornamental friezes, duplicates, about 18 by 72 inches. At the right of the field stands a flapper of the 1928 vintage. Near her is seated a director in golf clothes and holding a megaphone. Then a camera of imaginary period is placed, with operator and assistant. Alongside stands a Roman guard with short sword and armshield.

In front of the camera four nude females are struggling against being dragged out of the range of the camera, while an extremely nude male is mercilessly pulling at them. By his side is another e. n. m. standing by with a ready spear.

The friezes appear on the Hollywood boulevard side as well as on the Western avenue front. The friezes at the side of the landing describe a lion being stopped in his attack on several flappers emerging from a swim. Many smaller bits of statuary adorn the 200 feet of frontage of the structure.

The building is owned by Louis B. Mayer, Irving Thalberg and Harry Rapf. It is of ornamental design and four stories in height.

Catlett's Laugh Remedy

Talking about the coast studios employing an expert to time the waits for laughs in dialog films, Walter Catlett suggests the only remedy is for someone to invent a projection machine with a sense of humor.

PHOTOPHONE'S OWN STUDIO ON 24TH ST.

The old horse market at 145 East 24th street, running through to 25th, will be the scene of RCA Photophone's new studios. Richard Currier will be in charge when production activity starts after New Year's.

Photophone will produce its own shorts and features, including educationals, and also lease its facilities to any outside producers.

A $500 per reel charge for synchronizing the average feature is a working basis for all talkers, although a cost-plus basis is best preferred in view of the newness of the business.

$5 Squeeze and Frank; Camera Test but No Film

Los Angeles, Nov. 27.

Latest racket in Hollywood is making pictures with players secured as a result of tests before a camera in which no film is used and for which appearance candidates have paid a fee of $5. The money remains with the West Sales Company, regardless of decision as to availability.

The charge often has been made that in taking tests of candidates avowed racketeers have used cameras without film. In the present instance the sponsors say the candidate will be informed the camera is empty, but that availability will be determined upon reaction before the empty contrivance and in a lighted room.

If it is decided the applicant has talent, advantage will be taken of a contract previously signed which gives West Sales Company the exclusive right to services without compensation for six months.

E. H. Boyd and H. L. Ross form the new concern. They state production will begin after Jan. 1 and that pictures will be made in the open air.

Neither executive has had any picture making experience beyond work as an extra on the part of Ross, according to a statement by Boyd.

Back to the Greeks

Los Angeles, Nov. 27.

Talking, but no dialog, will be used in Douglas Fairbank's "The Iron Mask." The vocal work in the picture will consist of speeches to be addressed directly to the audience.

D'Artagnan, Richelieu and De Rochefort, representing the conflicting elements of the story, will explain the motivation of the characters.

In handling the film talk in this manner, Fairbanks is using the oldest theatrical formula, that of the ancient Greek drama, and adapting it to the newest thing in the theatrical world.

BOTH PARTIES TALKED IT OVER

William Fox Reported Anxious and Prepared to Purchase Control of Loew's, Inc. — Would Require Around $70,000,000—Nick Schenck Said to Have Received Proposal Without Shock

BANKERS NAMED

What will amount to an incredible report for the show business, but, however, with a substantial background thus far, is the reported proposal of William Fox to purchase the control of Loew's Inc.

That proposition is said to have been placed before Nick Schenck, president of Loew's, and Schenck received it without a shock. Another said to have been at the conferences so far between Fox and Schenck was David Bernstein, treasurer of Loew's.

Though a deal involving the control of Loew's and its subsidiaries, principally Metro-Goldwyn-Mayer, will require about $70,000,000 for the 51 per cent, this amount has not acted as a deterrent to William Fox, who is reported hopeful that the transaction may be consummated.

The report states that the talk has progressed to a point where the bankers to handle the deal have been mentioned as Halsey Stuart & Company, one of the strongest and most conservative of the Wall Street group.

A report of last week that the present joint trip west of Adolph Zukor and Nick Schenck, for a possible better understanding between Paramount, Loew's and United Artists, the latter operated by Nick's brother, Joe, is entirely dwarfed by the Fox story.

Happy Days

Nick Schenck's placidness at the Fox suggestion is said to have been founded upon a not altogether formed inclination of Nick to retire after many ardous years of activity on behalf of Loew's. Mr. Schenck very happily married about two years ago and his happiness was heightened during the summer by the arrival of a daughter in the Schenck household, Nick's first child.

For the first time in his busy life Nick Schenck has found time to play a little with his family, and he is said to enjoy it. That continuance may be the extreme inducement which would lead him to relinquish the guiding rein of Loew's, if there is a chance of William Fox consummating his devout wish.

William Fox has grown sincerely ambitious since acquiring the West Coast Theatres' circuit on the Pacific Slope and seeing his production division under Winnie Sheehan step into the forefront of the industry's picture makers. Fox wants more theatres and more theatres after that. Fox's every more of late has evidenced it.

Radio

In many channels the start of many unexpected and surprising moves in the film industry, from theatres to production, may date from radio's entrance into the trade, through Keith's and FBO. Radio-Keith-Orpheum has made all of the big men of the picture business think hard.

William Fox has within the past 60 days capitalized three theatre holding companies for $50,000,000. Each is to take up and over theatre acquirements by Fox since the summer. All are within a radius of 200 miles from Times Square, inclusive of the Poli Circuit.

It is related that when the Loew possibility was put before William Fox he dismissed it as the impossible, but agreed that the proposer might make the attempt.

Before Nick Schenck left for the west there had been, from the account, three meetings between the principals. Nothing more than talk was indulged in. No one who claims knowledge of the preliminaries is prepared to say how far the deal may go.

One point decided upon is that if Fox does buy the control of Loew's, that chain and producer will continue under its present identity in every respect. Fox, if his wish is realized, has no desire to merge Loew's with Fox, even though that could possibly be agreed to by Loew's large stockholders. Among the latter are Mrs. Marcus Loew and her sons. Nick's first thought is said to have been of them and their protection.

Talking Books Next and the Latest; 72-Min. Disc; 350 Pages on Both Sides

Talking books will be the next development along scientific entertainment lines to be offered to the public shortly. The Micro-Disk Corp., New York, has been formed for the purpose of publishing record versions of books and also to license book publishers to manufacture and use these records and machines.

Use of a specially prepared record which can run 72 minutes is reported the means through which talking books will be made. The record is 16 inches in diameter. A 350-page book can be recorded on the two sides of the disc.

Micro-Disk is reported the sole owner of the 72-minute record patent rights. It has licensed Sonora to use this record in the production of records for home entertainment and for use in production of Sonora-Bristolphone talking pictures.

Micro-Disk machines, it is reported, will be placed in circulating libraries. Officials of the company have outlined plans for the purchase of recording rights to popular books on a royalty scale. Best sellers will be recorded and placed in circulating libraries and book stores where readers will be enabled to secure the record of a book plus the equipment for a nominal fee.

Records are such as can be played with most phonograph needles and will be offered for sale at about the same price as books.

Talking books are expected to create a new reading-listening public and to contribute towards the expansion of the book-reading public. Books will be recorded with incidental music accompanying to suit the various passages of the books as they run off.

Originally intended as a means of furnishing reading matter for hundreds of thousands of blind people throughout the world, this new record is being rapidly adapted for many commercial purposes.

One of the uses of the 72-minute disc will be for radio broadcasting records. It is reported that in one of the nation-wide radio hook-ups by the Dodge Bros., costing over $65,000, approximately $40,000 was spent for phone wiring between stations. Radio records have been tried before but since the most records available for this purpose heretofore did not run for over 12 minutes the system was not considered practical. Through the medium of this 72-minute record a whole program can be made and then broadcast via record over 150 radio stations, with blanks left in the records for local radio announcers to fill in. The saving in phone bills in national hook-ups would be tremendous.

A whole opera, taking up 10 or 12 records of average size, can be recorded on one of these discs. The price of the recorded opera would be approximately 25 per cent of the present cost. This new process is now used by Sonora.

Chief executives of the Micro-Disk Corporation are J. P. Corbett and Al Fair.

New Porous Screen

New sound projection installations carries with it a new porous screen. This is for the purpose of creating realistic talker synchronization on dialog.

The horns and amplifiers are directly behind the screen and the sound emanates in faithful illusion as from the diaphragm of the shadow of the screen.

TIFFANY-STAHL DUE TO MERGE; RCA MAYBE

Acquisition of Tiffany-Stahl by RCA is now indicated. A money man in the independent producer, Grant L. Cook, its secretary and treasurer, and a new man in the film industry, admits that a deal for a merger of his company is on and may materialize within two months.

Questioned as to whether it was RCA on the other end, Cook refused to furnish details.

Tiffany-Stahl contemplates making only two all-dialog features. Cook is of the impression that all-dialog in full length is a novelty that will not last in the big runs and that sound is the surest bet in the animated field.

Using Foreign Contract Players for Dialog

Los Angeles, Nov. 27.

Caught between talking picture demand and the presence on the payroll of high-priced foreign actors who can't speak fluent English, Paramount has decided to make the best of the situation and use the foreign players in talkers.

Accordingly, John Farrow, of the Par scenario staff, has the first assignment to write dialog which a foreign player can speak in an American talker. He is to prepare the screen conversation for "The Woman Who Needed Killing," in which Olga Baclanova, Russian actress, will play the title part.

As Baclanova's English is decidedly broken, her role will be framed to meet this need, a foreign woman in an English-speaking community, who may speak as brokenly as she pleases.

Greta Garbo's Trip

Los Angeles, Nov. 27.

Greta Garbo has finished "Heat" for M-G-M and leaves here Dec. 1 for New York to sail for Sweden. She is to be gone two months.

Silence Tough on Extras

Los Angeles, Nov. 27.

The rigid rule for silence on all sound stages on the coast is making it tough for the gum chewing, chattering extras.

They while away time in between scenes by playing bridge and cooking up a load of gossip. The old familiar card games are replaced by individuals finding remote corners of the not too spacious sound stages where they can play solitaire and resist idle conversation.

FILM'S THREE DIRECTORS

Los Angeles, Nov. 27.

Three people are on the direction of "The Missing Man," all-dialog picture, produced by Benjamin Glazer.

They are Glazer, Frank Reicher and Russell Gleason.

3 Mos. of Idleness Looms Ahead for German Studios; 59 of 181 Finished

Washington, Nov. 27.

Condition of production in Germany indicates an idle three to four months ahead with the opening of the calendar year for the German studios, reports George Canty, U. S. trade commissioner.

That one-third of all film announced for '28-'29, states Canty, has been released to date is looked upon as alarming to the industry there inasmuch that it is now expected this will leave no German films for the larger cities in February, March and April of next year (1929).

Total of 181 features announced for the year. Fifty-nine have been released and 78 are completed or in production.

Canty forwarded the following line-up of the situation on the individual companies: Ufa announced 21 with program realized to 100 per cent; Sudfilm, 18, to 89 per cent; Aafa, 15, to 80 per cent; Dt. Universal announced 14, to 71 per cent, on these already realized; Terra, 13, to 79 per cent; Bayerische, 12, to 83 per cent; D. L. S., 12, to 50 per cent; Orplid, 11, to 82 per cent completed; Defina, 10, to 90 per cent; National, 10, to 70 per cent; Starfilm, 10, to 50 per cent; Negewald, nine to 44 per cent; Derissa, eight, to 75 per cent; Fox, seven, to 100 per cent; Bruckmann, five, to 60 per cent; Strauss, five, to 60 per cent, and Parufamet one.

This will make it necessary for unannounced productions to be gotten underway if the production level of last year is to be reached.

Whether the unannounced production will be started is dependent upon what the new contingent develops. If it has no increased effect then the idleness for the studios over a three months' period is fully expected, says the trade commissioner.

Exc. Rights for League Of Nations Pictures

A monopoly has been granted the Societe Generale Des Films of Paris, giving it exclusive film rights, silent and talking, to any pictures taken in the palace or on the grounds of the League of Nations' headquarters at Geneva, Switzland.

The monopoly was granted by the secretariat office of the League. Consideration, if any, not reported. Societe Generale has all distribution rights.

Michael J. Gourland, American distributor of foreign product, is a member of the board of directors of Societe Generale.

It is understood the Societe Generale will sell to the highest bidder. Situation parellels the monoply of Italian company, Luce, at the Olympic games in Amsterdam last spring.

Japan's Talkers

Los Angeles, Nov. 27.

Japan is going in for talking film production.

John Tateyama, young Japanese electrical engineer, has come to Hollywood to learn the details of sound apparatus for a Japanese syndicate which will make sound films.

350 Shorts in Argentine

Washington, Nov. 27.

Argentine picture makers are now turning out approximately 350 short subjects yearly with a ready local market available, says the Commerce Department.

Programs are divided into hourly showings, one hour to the feature and the next to shorts. Patrons buy for each hour, paying according to which program they wish to see.

Syd Chaplin for B. I.?

London, Nov. 27.

Report here is that Syd Chaplin has been signed by British International to a one-year contract.

It is also declared that a new German femme lead, Margot Landau, has been engaged to play opposite Chaplin in the pictures he will make for this firm.

Phototone in London's Show Case Theatre

London, Nov. 27.

Count Anthony De Bosdari, Italian business man, who came to fame only last week as the announced prospective husband of Tallulah Bankead, the actress, is negotiating for a site on the south side of Leicester Square now occupied by Shakespeare House.

De Bosdari is chairman of British Phototone and on the board of directors of French Phototone.

Understood the site in Leicester Square is desired for the erection of a 4,000-seater to be used as a key theatre and show case for the talking device. Site is directly opposite Loew's new Empire. Fox was reported after same location last year but gave it up as unfeasable.

A demonstration of Phototone was held recently at the Scala. It impressed favorably in comparison with Vitaphone, the only device with which the British trade has any familiarity. Ten talking shorts were shown at the demonstration. Teddy Brown Fayre, Herschel Henlere and the Four Admirals were the best of the numbers.

Phototone costs $2,500 to install and it is claimed they have contracts now signed to make 500 installations by next summer.

Several attempts were made to ruin the Scala demonstration. Vital wires were found cut shortly before the showing.

French Musicians Oppose Synchronized Pictures

Paris, Nov. 27.

Anticipating the trend towards sound pictures, the French Musicians' Union is taking a belligerent attitude. They have appealed to the Minister of Public Instruction to bar foreign films with synchronized score.

The Musicians' Union is very powerful in Paris and have succeeded in eliminating all but Frenchmen in the regular orchestras. A few visiting name orchestras from America have been the exceptions.

Musicians' idea is to force through guarantee insuring permanency of their jobs regardless of developments.

U.S. Losing Grip on Finland

Washington, Nov. 27.

European pictures are beginning to get control of the programs in Finland, reports vice-consul G. L. Tolman, Helsingfors, to the Department of Commerce.

American pictures formerly occupied 95 per cent. of the running time of the theatres.

Theatres have increased, adds Tolman, from 131 houses in 1923 to 235 now in operation.

Vandamm's Reason

London, Nov. 27.

Vivian Vandamm, former manager of the New Empire, Loew's film house, claims that he tendered his resignation before the house opened because of taking over the general management of the United Dirt Track Association, $1,250,000 corporation.

Vandamm denies any suggestion of a disagreement with Harry Portman. Previous report stated Vandamm withdrew because of being denied authority over the theatre's program.

First British on Coast

Los Angeles, Nov. 27.

Herbert Wilcox, production chief of British and Dominions Film Corporation, is here for three months. With Wilcox came J. R. Macardle, London studio manager of the company.

Marshall Neilan, directing the first picture here for the company, will be given un untitled story other than the one first announced, "Behind the Headlines."

Offices and production will be at Metropolitan studio.

Gaumont May Take Standard's 110 Houses

London, Nov. 27.

Purchase is expected shortly by Gaumont British of the Standard Film Corporation from Lords Beaverbrook and Ashfield.

Standard holds control of Provincial Cinematograph Theatres and associated provincial picture houses for a total of 110 theatres.

Deal would give Gaumont control of 340 houses and bring this firm's total capital up to $70,000,000. Rumors of the arrangement raised Gaumont-British stock 50 cents.

Chatter in Italy

Genoa, Nov. 16.

With Mussolini and the Pope giving educational films a pat, things begin to look up here.

Conte Baldissare is turning out a sort of Fascist "Ten Commandments," called "Judith and Oloferne." Author is Jack Manners, who really is Jack Salvatori. He started as prop boy with "Ben-Hur."

Pittaluga in Turin continues to be the real power in Italian pictures, such as it is. Italians have not been over seriously considered in the various ententes under consideration among French, English and German producers, but that, the Italians feel, will come soon.

Tunney's Popularity

Italian news photographers are working to get an international blank-plate agreement on Tunney. After honeymooning wears off, champ, they figure, is sure to pine for more close-ups again. But his camera-smashing in Rome and general poor treatment of the tribe has left them burning plenty. So they're all for giving him as much privacy as a dead crab for the next hundred years.

Wise Cardinals

American press agent, who played the Vatican in the hope of landing the Pope to pre-view one of his company's pictures which had a sharp religious angle, failed to get a tumble. Knowing he'd publish even a refusal the shrewd councillers of the Vatican didn't even answer his letters—all nicely couched in the finest diplomatic Italian. For a while the p. a. fumed over such studied neglect. But in time he grinned, and then struck cardinals off the sucker list. As a result every time the press agent passes a church now he tips his hat.

Pietro Mascagni, who wrote "Cavalleria Rusticana" has given jazz his benediction. Blues have no national flavor any more and some day, says the Maestro, they will have great composers, but just now the compositions are young and crude. Which ought to send George Gershwin into a tailspin.

M. Moriaud is shooting "The Prenuptial Contract" on Italian Riviera.

Baron of Old Family

Gaetano Ventimiglia, a baron really of the old family whose name is known to all Riviera travelers as it is the name of the town on the Franco-Italian frontier, has gone Gaumont definitely. He was the best cameraman in Italy and is wanted back here, but the English have tied him to a term contract.

Egypt Bars War Films

Paris, Nov. 27.

Egypt has issued a ban against all pictures with war as a theme or a part.

Bad ideas seems to be the explanation.

English Censoring on Sound and Silent Films

Washington, Nov. 27.

British film censor will act on both silent and sound pictures, reports the American commercial attache, London, to the Department of Commerce.

Original thought was that the stage censoring group would pass on the talking pictures, but this did not materialize.

"Wings" Takes Paris

Paris, Nov. 27.

"Wings," the second sound picture to arrive in Paris, has created a very favorable impression.

General comment that sound effects heighten dramatic illusion.

Russian Peasantry Wrestling With Pictures' Titles and Speed

The last check made by the Soviet Government showed that there were 232 regular film theatres and 1,816 traveling cinemas in Russia outside of the big cities. These figures refer to the rural sections only.

Through Sovkino, the Russian film producing subsidy, an effort has been made by means of questionnaires to get the reaction of peasants to moving pictures, still very much of a novelty to the majority of the Russian peoples.

The peasants are fond of pictures, but complain the films run too fast. Their principal complaint seems to be that the movies "move" too much. They want more time to read the sub-titles. Reading is still difficult for them, as it is generally a new accomplishment.

Lecturer Popular

When a lecturer accompanies the picture to clear up difficulties of continuity that puzzle the farm workers the event is exceedingly popular.

Peasants like mostly films that make them laugh. High-tension melodramas are next in preference. They also prefer pictures explaining the mechanical workings of tractors, automobiles and other machinery with which they are still little acquainted.

Traveling cinemas have been handicapped by the non-availability of electric current and have had to generate their own juice. Many of the film showings are held in the outdoors with no shelter.

Nice Chatter

By Frank Scully

Nice, Nov. 15.

Al Smith can get what little consolation the cases afford by glancing into the histories of Mons, Pathe and Gaumont, who are down here at the moment looking for an opening to crash through.

Of course these fellows are in the amusement business, where skids and skyrockets are used instead of ladders.

Kicked politely out of the flicker thing years ago, Pathe and Gaumont have been wondering ever since what they can do about it. Gaumont and Pathe have been figuring on quitting Paris and entering by the less frequented gate of Nice.

Doing Producing

But now French pictures for Frenchmen by Frenchmen with French capital and protected from unfair, or even fair, competition by French laws seems to be the formula.

And so M. Leon Gaumont, 65, cruises around his old studios, dusting cobwebs out of corners, and while mumbling mysterious stuff about a new talking equipment which will laugh these others out of court, announces a new company which will produce four pictures this year under the name of Libera Films.

So, too, does M. Charles Pathe, looking longingly for the return of Adolphe Menjou, announce that he will be producing a picture himself before long.

"Free Trade"

The Societe des Films Eclair, another pre-war baby, one of the most important in those days, also has been revived, thanks to the quota pulmotor. Their first film will be Bataille's "The Foolish Virgin."

And the inside stuff is that the Gaumont theatre, one of Loew-Metro's siege guns in Paris, goes Franco Film soon.

Thus does a bare-knuckled law come to the aid of a feeble industry and treats "free trade," "quality as an only test" and "fair play for all" like so many push-overs.

Teamwork

To reward the politicians for their help Franco Films produces "Madame Recamier." "Madame Recamier" was written by M. Herriot. M. Herriot is the cabinet minister in whose hands the execution of the quota law rests.

Teamwork!

Imagine a Washington Cabinet member being flattered into a film production of a book of his after putting a dead industry on its feet. But, then, alas! you must first imagine a Coolidge adviser writing a book about an eighteenth century hot mamma. No, really, the French are different.

BRITISH CHARY ON AM. FILM ADAPTATION

Los Angeles, Nov. 27.

Hollywood producers, making talking pictures, have hit a snag in their efforts to secure the dialog rights to the works of British dramatists Since getting an eye and earful of Edgar Wallace's "The Terror," which recently reached England, the English have become a cagey lot.

Disapproval of Warners sound version of the Wallace play was practically unanimous in Wallace's native land. Many objected to the manner in which the Wallace drama was handled, to alleged technical errors in the British background, and the distinctly American accents of the presumably British characters.

It was this which caused the present holdup of M-G-M-'s production of Frederic Lonsdale's "The Last of Mrs. Cheyney." M-G-M didn't care to go ahead with the picture until it also possessed the dialog rights and Lonsdale declined to give the company blanket rights on his dialog. Lonsdale is now in the United States and M-G-M is negotiating with him to come to Hollywood to personally supervise the picture's production, particularly the talking version.

Lonsdale's attitude is said to reflect that of virtually all British playwrights who have works that may prove available for talking picture production.

Faked "Sound Opera" Makes Audience Laugh

Los Angeles, Nov. 27.

A weird attempt to capitalize on sound picture popularity by releasing a conglomeration called "the first sound film opera" died after one invitational showing.

"The first sound film opera" was shown to a group of about 50 at the Los Angeles Ebell Club and proved to be an ancient foreign-made film of Verdi's "Rigoletto," photographed about 10 years ago combined with some equally or more ancient records.

It was presented under the name of the Paul Jordan Productions.

Many years ago, the Victor Talking Machine Company recorded the entire opera. These records were apparently those used for the alleged synchronization. Efforts were made to make the records fit the film and vice versa.

During some of the arias, sufficient film action being lacking to cover the length of the song, the singer was made to repeat his action while the song lasted, or, this resource failing, the aria record was stopped short, sometimes in the middle of a word and the jump made to the next action.

English subtitles were used on the film, which sometimes were entirely different in meaning from the Italian words sung from the record apparently by the player on the screen.

Before two reels of the picture had been shown the audience was howling. The Paul Jordan production hasn't been heard of since.

Dolores' Mind Switch

Los Angeles, Nov. 27.

The singing of two songs by Dolores Del Rio in "Evangeline" will mark the capitulation of another anti to the talkers.

Just before she went to Europe some months ago, Miss Del Rio declared silent pictures were her meat and that she would not, now or ever, be heard on the screen.

FITZMAURICE'S FUTURE

Los Angeles, Nov. 27.

George Fitzmaurice has one more picture to direct for First National before his present contract expires.

In the event a new ticket at the old rate of $75,000 per picture is not written by First National, Fitzmaurice will turn producer and make his own pictures for the independent market.

Wallis As Asso. Prod.

When Warner Brothers' studio reopens the first part of next year, Hal Wallis, present studio publicity director, will be transferred to the production department to act as an associate producer.

SEX FILMS INCREASING

DeForest Studios Preparing to Make Full-Length Talkers in N. Y.

General Talking Pictures Co. (DeForest) which has reconverted the old East 48th street studio is quietly maturing plans to launch a production schedule of features. At present Robert Briskin is working on a series of talking shorts to be released through the Schlessinger organization when it starts distribution.

The DeForest studio is unique in having under one roof all phases from the making of synchronized films to the equipment for reproducing in theatres. A machine shop now in full operation with a large crew of skilled mechanics is capable of manufacturing 40 complete theatre equipments per week. This number can be increased to 100 per week if need arises.

General Talking Pictures has several hundred complete talking shorts in its vaults. These were made during a period of a year and a half by Dr. Lee DeForest, and include many theatrical names.

DeForest studio has two large stages and several smaller spaces available for sets. Leon Britton is production supervisor and studio manager, with Tom Malloy chief cameraman.

Little Doing

Little activity last week at the sound studios. FBO delayed in getting into production on "Stepping High," its first all-talker feature. M-G-M made some tests for shorts Nick Grinde arrives Monday from the coast to direct talking shorts.

Paramount studio getting set for "The Hole in the Wall" going into production December 3 under Robert Florey's direction. Edward G. Robinson, now playing at the Garrick theatre in "A Man With Red Hair" (stage), has been selected for the lead masculine role.

Richard Dix is scheduled for a picture Dec. 15. "Bull Dog Drummond" was the first choice for Dix, but went blooey when Samuel Goldwyn suddenly acquired the rights. Dix and Victor Schertzinger have arrived from Hollywood. Fred A Fleck, the studio casting director, will double in brass as production assistant to Schertzinger. He officiated similarly with Jean DeLimur on "The Letter." The latter picture is now being cut and will probably follow "Interference" at the Criterion, New York.

Kaufman in Short

Joseph Santley, Paramount's talking short director, is busy during the lull in feature production. He completed a sketch, "If Men Played Cards as Women Do," based on George S. Kaufman's blackout in a Music Box Revue. Cast included George S. Kaufman, George MacFarlane, Frederic Santley and Frank McHugh.

Talking shorts by Borrah Minnevitch and Giersdorf Sisters have been completed and okayed. Anna Chang, Chinese, vaudeville, who did a number in the den scene of "The Letter," tarried long enough to do a short with Chinese extras, from the same picture as background.

U Recording Sound on Stage by Remote Control

Los Angeles, Nov. 27.

The new sound stage built by Universal for the making of "Broadway" will be ready for occupancy by Dec. 15. While the sound equipment will not be ready for several months the recording of this production will be done by remote control, with the sound stages adjoining.

Other tests for recording sound by remote control were conducted on a set, more than a mile away from the monitor rooms and worked out satisfactory.

Universal plans to relieve the pressure of demands for sound stage space by using sets on the various stages and record the sound and dialog by remote control.

Beard Hold-Up

Los Angeles, Nov. 27.

Weeks after the silent version was completed, talking sequences for Pathe's "Shady Lady" went into production yesterday (Monday).

In the meanwhile, Louis Wolheim, one of the principals, has secured an engagement in Paramount's "Wolf Song," his part requiring him to raise a heavy crop of hair on his chin. He finished this picture a day or two ago.

Quizzed as to the reason for the long delay in making the talking sequences of "Shady Lady," Paul Bern said: "I've been waiting for the release on Wolheim's beard."

Sound Film Co. Has Its Stock for Sale

Albany, N. Y., Nov. 27.

Stock in a sound picture company will be offered for general sale in New York state, according to a notice filed with the secretary of state. Sound Pictures, Inc., Delaware corporation, with offices at 1457 Broadway, New York, is floating an issue of common stock, class A. It is handling the flotation itself, having been licensed to do so in this state.

Another picture issue offered New York state investors is that of common and preferred stock in Religious Films, Inc., Delaware corporation, with offices at 56 West 45th street. J. O. Joseph & Co., Inc., of 247 Park avenue, is handling the sale.

Fischer's Paramount Theatre of Chicago is a third film company to offer its stock for sale in the Empire state. Morris Stein, of 30 Broad street, New York, is the licensed dealer for the security, designated Class "A." Fischer's is a Delaware corporation, with offices in the North American Bldg., Chicago.

A fourth issue of securities in a film concern is that of preferred and common in Photocolor Corp., Delaware company, with offices at Irvington, N. Y. Concern is handling the flotation itself.

Pantages and Warners

Alexander Pantages is reported in New York, without anyone of the show district having spotted him.

Pan is said to be doing a hideaway with the bankers, mostly those bankers concerned with the Warner Brothers.

It is suspected that Harry Warner, recently on the coast, got the impression that Pan chain of vaudfilm houses might make the connecting link to the Warners' Stanley circuit, from coast to coast.

Paying for Test

Los Angeles, Nov. 27.

For the first time a producing company agreed to pay a player for screen tests, when Universal took a 10-day option on Merna Kennedy for the purpose of taking tests for the leading femme part in "Broadway." For this U is to pay her one week's salary.

If qualifying she is to get the part.

Miss Kennedy is out as leading woman for Cecil B. De Mille's "Dynamite."

KING ON NEWSREEL

Movietone newsreel, released today in 600 theatres, is featuring King George and his dedicatory address at the opening of a bridge in England.

This is the first time the king has been caught with dialog.

15 OBJECTIONABLE FILMS WANT TIME

Suspicious Circumstances Attend Some Bookings of These Pictures — Alleged Men Who Shouldn't Get Piece, Rake Off or Buy In —Stanley Charged $6,000 Weekly for Theatre in Philadelphia; Sex Film Ran Eight Weeks There

WORK FOR WILL HAYS

Sex films are increasing in numbers, to add to the woes of Will Hays, who wants to suppress all objectionable pictures of that offensive classification.

An estimate says there are 15 of the over-sexed full lengths seeking theatre openings at present. As showing the difficulties of bookings for that sort of pictures, two are currently in Baltimore. One is in a legit house operated by theatre interests attached to Keith's, and the other is in a former burlesque theatre.

Sex film promoters appear to be operating on wild cat bookings just now. Before the new drive on sex films lately opened by the Hays organization, the sexy fellows appeared to find placement more easily.

The Stanley Company chain rented one of its Philadelphia theatres to a sex film operator, charging him $5,000 for the first week, and, from report, $1,000 daily thereafter (Phila. is a six-day town). The off-side picture remained in the house for eight weeks, grossing $100,000 in that period. It but recently ended the engagement.

The Stanley Company is the chain which antagonized the independent exhibitors of New Jersey through playing sex films in the Stanley houses of that State, after the indie exhibs had pledged themselves not to play them.

Another sex film player has been Publix, mostly in its southern houses, while Balaban & Katz, also Finklestein & Ruben, all affiliated with the Hays organization, have played sex pictures when they deemed it profitable to do so. Some were played on percentages and others on flat rental. F. & R. also opened a dark house in Minneapolis to accommodate the sexy picture promoter.

Publix informed a sex film promoter a couple of weeks ago that it would cease playing sex pictures. No similar announcement has been heard from other quarters.

Influence Others

It is claimed that legit houses in need of attractions and unable to obtain road shows from the legit booking offices believe if the regular picture chains deem it okay to play the sexers, there is no reason why they should not. The same example set by the chains, Hays-members, is cited by indo exhibs when playing the offensive pictures.

One of the big arguments Hays will have to overcome in pointing out his attempts to stop the sex films and the strong bearing that sort of picture has on censoring propaganda, federal or State, is some theatres permitting the sex pictures to be shown before mixed audiences.

It is of the record where a sex film played without segregation and not denoting in the billing the type of picture, has been viewed jointly by entire families. Usually the father has grown furious when realizing the indecency of the scenes flashed before his wife and children.

Like Carnivals

Some States are severely censoring sex film; a few States, including New York, have barred them. The sex pictures appear to be classed by many municipal officials with carnivals. While the picture chains have designed campaigns against the carnivals, they take no action to suppress the sex films that may play in their section or neighborhoods.

A growing suspicion and one that is not stoutly denied by sex film operators is that "giving up" to secure a theatre for a sexer is not uncommon. Or if that is not the method, the theatre man, if not demanding, somehow receives a piece of the picture while in his house or houses, or is permitted to buy in on the sex film while it is playing his time.

It is asserted that the sex picture peddler could not exist without the connivance of theatre men. Just which theatre men stoop to take an edge in this manner doesn't come out.

The Hays office is reported determined to pursue its drive on the sex picture, but it pleads ignorance of any of its members or attached chains having played the sexers. Everyone else appears to have known of it.

Far East Natives Kept in Ignorance How Whites Act at Home on Films

Los Angeles, Nov. 27.

Film censorship in the orient, particularly in the Straits Settlements, involves unique angles which would never occur to any occidental producer. It explains, to a considerable extent, why many pictures that wow where the white race predominates flop with a thud in the far corners of the earth.

This is the word brought back by film folks who have been in the Far East. Singapore is the center where practically all pictures shown in the Straits Settlements and surrounding portions of the east are prepared for distribution. Frequently it is found necessary to cut many hundreds of feet out of films which have been passed as entirely okay in the United States or Europe.

In that part of the world the white race is greatly in the minority, but what few there are control the regions in which they live. Censorship of pictures is based entirely on the proposition of showing the natives nothing which will in any way injure white supremacy.

The morals equation does not enter into the affair at all. But the pictures must not show white people engaging in any sort of manual or menial labor, as all such work in the east is done by native servants. A white person who does anything servants would ordinarily do loses caste, and the natives treat him with contempt.

It would be fatal to permit the natives to see a film in which one white person strikes another. As the whites are the models of conduct for the natives, to exhibit such a scene would result in natives striking whites without compunction and starting race riots. According to the Singapore censors, the native would consider it okay to strike a white if one white has the privilege to do it to another.

It was this factor which brought the natives a version of "The Patent Leather Kid." It would scarcely have been recognized in Hollywood. All fight scenes or intimations of fights had to be cut out. Straight prize fight pictures are taboo for the same reason.

Scenes must be cut if any white person is shown intoxicated. Any white in the Straits Settlements or India, Ceylon or Siam who reveals himself soused before natives is ostracized by whites and natives alike. If a man wants to get stewed he must do it within the privacy of his own room and remain there until sober.

These are but a few of the restrictions on pictures in the east, but all are bound by the one thought—what will be the reaction of the natives with reference to the white race?

Warners' Big Earnings

A statement is expected this week from Warner Brothers announcing a $3,000,000 net profit for the last quarter.

Rochester Didn't Take To Eastman's Music

Rochester, Nov. 27.

George Eastman's dream of giving the local populace a classical music education in a picture house, went up in smoke when the natives refused to support the $3,500,000 Eastman theatre, with its 70-piece symphony and weak films. The house will go to the Publix management Jan. 1, together with the Regent and Piccadilly.

It is understood the rental moneys derived from the three houses, all sub-leased to Publix by Eastman, will go toward the support of musical activities in this city. The Rochester Philharmonic orchestra will continue as a community institution.

Stiff competition from the new Rochester theatre and too much dependence by the Eastman on its orchestra and not enough on the screen are the reasons for the failure of George Eastman's plans.

Visitors to the city have been greatly impressed by the Eastman's music, but the home towners wanted pictures after a couple of strictly musical doses. High hat operation and exploitation also contributed.

Since the recent resignation of Eric T. Clarke as manager, Geo. Eastman has devoted much of his own time to the theatre. While around he secured first hand information that the policy wasn't going over.

The Eastman was erected and is still owned by the University of Rochester, which dedicated the theatre "to the enrichment of public life."

Future enrichment will, in all probability, be in the form of Publix stage shows and popular films.

Drummer as Leading Man

Scott Kolk, former drummer with a Meyer Davis orchestra at the Excelsior Hotel, Lido (France), may be Marion Davies' leading man in "The Five O'Clock Girl."

Young Kolk was engaged last summer by Louis B. Mayer, when his personality attracted the attention of Americans visiting the French watering place. He has been in Hollywood but a short while. A change of name is one of M-G-M's plans for him.

Par's Silent Pictures, Westerners Only Hereafter

Los Angeles, Nov. 27.

Entire Paramount production schedule will be slowed down pending the completion of three new sound stages. Only three new films are scheduled for production between now and Jan. 1, all with dialog.

In the future Par's only silent pictures will be westerns for grind release.

After January and until March productions will get under way monthly.

Chinese Supervisor

Los Angeles, Nov. 27.

Tom Gubbins, known as the little emperor of Los Angeles Chinatown and producer of Chinese actors for studio atmosphere, has been engaged by Paramount to act as technical advisor on "Tong War," now being directed by William Wellman.

Few Houses Offset Flu Scare, L. A.; Chaney Tops Grinds with $26,000

Met Down to $16,500 with Menjou—"Noah's Ark" Easing Off, $18,500—"On Trial," $27,000

Los Angeles, Nov. 27.
(Drawing Population, 1,450,000)
Weather: Fair

Influenza has taken a strangle hold on this burg, and people are staying away from the theatre. A few of the houses were able to get fair grosses. Warners led the field with opening week of "On Trial. Loew's State came second with Lon Chaney in "West of Zanzibar" and Will King on the stage. King has an exceptional drawing power in this section.

Boulevard got an exceptional break with "Show People," due to heavy space utilized by the Hearst papers. Hit beyond $9,000 for profit of better than $3,000 on week. Metropolitan took the biggest of the local nose dives, showing a loss of around $7,000 with "His Private Life." "Noah's Ark," in its third week at Grauman's Chinese, skidded a few thousand below the second stanza.

Second and final week of "Awakening," Vilma Banky opus, dipped around $7,000 below the first stanza. Third week for "Interference," Carthay Circle, brought this talker below the five figure mark.

"Lilac Time" is in at the Criterion. Was figured that after following a run at Carthay Circle the first downtown showing would not be so forte. However, film surprised when it ran better than $12,000. Egyptian was below average with "Revenge."

Estimates for Last Week

Boulevard (WC)—"Show People" (Cosmo-M-G) (2,164; 25-50). Hearst papers sure helped; trade 'way above normal, better than $9,400.

Carthay Circle (Miller-WC)—"Interference" sound (Par) (1,500; 50-$1.50) (3d week). Weekends okay and mats 'way off; around $8,800.

Criterion (WC) — "Lilac Time" sound (FN) (1,600; 25-75). Far better initial week than expected; $12,400.

Egyptian (WC-UA)—"Revenge," sound (UA) (1,800; 25-75). With flu keeping mammas home to look after kiddies, dropped to $7,100.

Grauman's Chinese (UA)—"Noah's Ark," Vita (WB) (1,956; 50-$1.50) (3d week). Not as heavy a draw as contemplated; looks as though will bow out around Yuletide season; $18,500.

Loew's State (WC-Loew)—"West of Zanzibar" (MG) (2,242; 25-$1). With two surefire b.o. naturals in Chaney and Will King beat flu for $26,000.

Metropolitan (Pub-WC) — "His Private Life" (Par) (3,595; 25-75). Plus talking shorts and Publix unit. Menjou could not get to first base; $16,500.

United Artists (UA)—"Awakening" (UA) (2,100; 25-75) (2d week). People off the streets in this locality at nights; result $13,500.

Warner Bros. (WB)—"On Trial," Vita (WB) (2,756; 25-75). With this talker is an exceptional Ceballos stage show headed by Brox Sisters; initial week, $27,000.

"SUBMARINE" SURPRISES

Gets Credit for $11,300 at Strand—"Show People," $22,000

Providence, Nov. 27.
(Drawing Population, 315,000)
Weather: Fair

"Submarine" provided the big surprise of the week, fandom flocking in droves to see this picture at the Strand. To complete the bill, Menjou's "His Private Life" was featured, although "Submarine" got the big billing.

Victory theatre, with "The Foreign Legion" (U), likewise clicked for big money. This week this theatre, last of the big four to succumb to sound, will have Photophone.

Estimates Last Week

Strand (Ind) (2,200; 15-50). Unusually good week with "Submarine" (Col); "His Private Life" (Par) also shared; about $11,300.

Loew's State (Loew) (3,800; 15-50). Average business with "Show People" (Cosmo-M-G). Cleaned up about $22,000.

Majestic (Fay) (2,200; 15-50). McLaglen in "River Pirate" (Fox), only fair; about $12,000.

Victory (R-K-O) (1,500; 15-50). Corking business with "Foreign Legion" (U). Providence always likes Lewis Stone; around $8,000, good for this little house.

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"Wedding March" Alone Got Stanley $32,000

Philadelphia, Nov. 27.
Weather: Good

Downtown picture houses spotty last week, although conditions much better than of late.

Houses that turned in fine grosses were the Stanley and Fox; those very disappointing included the Aldine and Fox-Locust; Stanton and Karlton were in between.

The Stanley had no stage bill at all because of the length of the feature film, Von Stroheim's "Wedding March." Probably no picture in recent seasons here has received such mixed notices as this one; they ranged from "raves" to out-and-out roasts. However, the picture caught the curious, and although reactions were often far from favorable, attendance was heavy all week, with about $32,000.

The Fox advertised its first "complete all-talking screen program" and a stage bill besides. The first included "Napoleon's Barber," Clark and McCullough in "The Bath Between" and Chic Sale. The latter, entitled "Syncopation Gambol," had eight acts. Between $28,000 and $29,000.

"White Shadows of the South Seas" holds over at the Stanton. "The Red Dance" remains at the Fox-Locust and "Varsity" stays at the Aldine.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Wedding March" (Par). Von Stroheim's attracted curious. Notices mixed. No stage bill because of length. About $32,000.

Stanton (1,700; 35-50-75)—"White Shadows" (M-G-M, 1st week). Quite well liked. Around $15,000.

Aldine (1,500; 50-75)—"Varsity" (Par, 1st week). Critics sharply divided. Business not up to some other collegiate films. $14,000.

Fox (3,000; 90)—"Napoleon's Barber" (Fox-Dialog). House advertised "first complete all-talking screen program," also Clark and McCullough talking short and stage revue; $28,000.

Fox-Locust (1,800; $1)—"Red Dance" (Fox, 2d week). Limping along. Helped by week-end crowds. $11,000.

Karlton (1,000 50-75)—"The Terror" (WB, 2d week). This all-talker very popular. Second week slipped a little, to $5,500.

Little (216; 50-75)—"Tsar Ivan." Slipped to about $3,500.

Arcadia (800; 50) — "Foreign Legion." Just fair at $2,500 claimed.

"Shadows" Beat All in Seattle Last Wk., $16,300

Seattle, Nov. 27.
(Drawing Population, 500,000)
Weather: Cool and Clear

"Singing Fool" closed eight weeks' run at Music Box last week, local record for all time. Also Pacific slope record for this Jolson picture. Grossed nearly $100,000 here. "The Trial" ballyhooed heavily, following "Fool."

Pantages closed last week so booth could be enlarged for wiring. Authorities refused permit to use temporary booth. Earl Cook now here as manager, Lloyd Dearth having gone to Capitol, Vancouver.

President had big week with "Gentlemen Prefer Blondes," stock.

Estimates for Last Week

Seattle (WC-Pub-L) (3,100; 25-50) "The Outcast" (FN). Phil Lampkin opens as m. of c. Smooth work pleased. Screen shot introducing him went cold when it begged for applause. Fanchon & Marco "Artists" idea okay. Picture so-so. Biz same way; $14,000.

Fifth Ave. (WC) (2,700; 25-60) "White Shadows" (M-G-M). Opened well, running ahead of "Air Circus" by wide margin, but slightly under "Dancing Daughters." Good pit show and music; $16,300.

Coliseum (WC) (1,800; 25) "Black Eagle" (M-G-M). Biz better; $3,300.

Blue Mouse (Hamrick) (950; 50-75) "Midnight Taxi" (WB). Program picture only. Talking shorts; $9,500.

Music Box (Hamrick) (1,000; 50-75) "The Trial" (WB) wired. Off to big start. Finished week big; $8,500.

Orpheum (2,700; 25-$1) "Show Folks" (Pathe); vaude; $11,000.

President (Duffy) (1,800; 25-$1.25) "Gentlemen Prefer Blondes" (Duffy Players). Charlotte Treadway starring; $4,500.

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Buddy Rogers' Home Town Gave Talker $14,700

Kansas City, Nov. 27.

Loew's Midland got a bad break last week with "Show People," starring Marion Davies, when its own exchange booked the same star in Universal's Uptown in the "Cardboard Lover."

Midland had turned "Lover" down, but the Uptown management billed it as "Downtown Entertainment at the Uptown." Midland led town, however, with $19,500.

It was American Royal week. Houses all offered strong pictures and bills for the entertainment of the thousands of visitors here for the live stock classic.

Newman and Pantages had "educationals," "Varsity" and "College," the Mainstreet, a good hokum spooky, "Haunted House," and the Royal, "Moran of the Marines" with Richard Dix fighting for Ruth Elder. The town got its first touch of winter Sunday, with the mercury in the 30's and slight snow, but all houses were capacity with turnaways at some.

Estimates for Last Week

Loew's Midland—"Show People" (4,000; 25-35-50). Marion Davies never very box office here, but William Haines well liked and coupling of their names gave dandy opening. Talking shorts also. Billy Wright organologued "A Movietone Songfest." Pretty terrible, and unable to get a murmur from the customers; $19,500.

Mainstreet — "Haunted House" (3,200; 25-50-60). Full of thrills and shivers. Held strong all week. Vaude; $19,000.

Newman—"Varsity" (1,980; 25-40-60). Buddy Rogers' first talker, and home folks anxious to see it. Chester Conklin about steals picture as Buddy's father. House has bargain matinees until 1 at 25c; $14,700.

Pantages—"College" (2,200; 25-35-50). With schools on special holiday and thousands of visiting school teachers here, this one with its frozen faced star, was set up. First time Pan has had a Keaton for many months. Vaude; $12,200.

Royal—"Moran of Marines" (920; 35-50). Given equal publicity with Newman in two theatres coupled publicity, Saturday opening quite satisfactory; $4,200.

Uptown, Universal, had "The Cardboard Lover" with nifty stage show, and Globe held "Fazil" for the second week.

"BACHELORS" TO $35,100

But "Fool" Money-Getter of Town Last Week

St. Louis, Nov. 27.
(Drawing Population, 1,250,000)
Weather: Rainy and Cool

With "Singing Fool" opening the re-made Midtown, formerly Empress, Skouras house on Olive, last week proved a real money-getter, both for the big picture palaces and the outlying neighborhood theatres.

Estimates for Last Week

Ambassador (Skouras) (3,000; 35-50-65-75)—"Beware of Bachelors" and Ed Lowry stage show. Latter splendid; $35,100.

Loew's State (3,300; 25-35-65)—"Revenge." This Del Rio picture called charming little affair; $14,900.

Midtown (Skouras) (1,400; 50-75-$1)—"Singing Fool." Seldom has picture taken this town by storm in such fashion. This theatre, formerly stock house called Empress, second best picture in town; $28,600.

Missouri (Skouras) (3,800; 35-50-65-75)—"Home Towners." Called second best picture in town.

Grand Central (Skouras) (1,700; 50-75)—"King of Kings." Final week; $7,600.

St. Louis (4,280; 35-65)—"Power"-vaude.

3 Chicago Houses Tie at $48,000; "Annapolis," $22,000 at State-Lake

"Fazil," "Outcast," and Jolson Leaders—Biz Good in Loop—"Submarine," $25,500, at U. A. House

Chicago, Nov. 27.
Weather: Fair and Cold

Business in great form throughout the Loop last week. Three houses tied for first place at $48,000. Best of the three firsts is "Singing Fool," which actually outranks the other two because it drew $48,000 in its seventh week at McVicker's.

Oriental took a jump with "Outcast," Corinne Griffith film. B. & K. publicity staff reversed its former mild attitude toward arrival of Brooke Johns, m. c., and gave him a tremendous exploitation splurge at the last minute. The other topnotcher was the Chicago with "Fazil." Reviews were not so hot but customers came in anyway.

Columbia's "Submarine," getting a great booking break at the United Artists, merited the confidence with $25,500 on its opening week. Comments were all good. "Home Towners" sat pretty in its third week at the Orpheum with $9,500. "White Shadows" had a favorable $22,000 start at the Roosevelt. Exploitation is heavy and rather sexy, even to advertising the synchronous accompaniment as "seductive sound." "Dry Martini" at $4,100 was okay for the Monroe. Likewise $22,000 for "Annapolis" and vaude at the State-Lake.

Estimates for Last Week

Chicago (Publix)—"Fazil" (Fox) sound, and "Parisian Nights," Publix unit (4,400; 50-75). Registered important week; $48,000 despite passive reviews.

McVicker's (Publix) — "Singing Fool"-Vita (WB) (2,200; 50-75). Managed to tie with week's best grosses, although in seventh week; $48,000; has taken in $349,000 so far.

Monroe (Fox)—"Dry Martini" (Fox) sound (970; 50). Batted off nice week, $4,100; all-sound bill.

Oriental (Publix)—"Outcast" (F. N.) and "Dancing Along," Publix unit (3,200; 50-75). Good film, coupled with last minute publicity drive for m. c. pushed week to $48,000.

Orpheum (Warner) — "Home Towners"-Vita (WB) (760; 50). Sound. $9,500 and h. o.

Roosevelt (Publix)—"White Shadows" (Cosmo-M-G) sound (1,700; 50-75). Highly satisfactory start at $22,000.

State-Lake (Keith)—"Annapolis" (Pathe) and vaude (2,200; 50-75). On general trend toward higher grosses; $22,000.

United Artists (U. A.)—"Submarine" (Col) sound (1,702; 50-75). First independent product to play local U. A. house; justified booking with $25,500.

Montreal's Bad Storm Hammered Business

Montreal, Nov. 27.
(Drawing Pop., 600,000)
Weather: Rain and Snow

Worst weather of the year, with rain, slush and snow for the first four days of week, put a crimp in grosses, and first week of a wired picture picked up lowest total of any since talkers started here.

All theatres badly hit, but Palace, with much touted "Man Who Laughs," far off from expectations. Intention to hold over abandoned, and hopes now placed on "Jazz Singer." "Masks of the Devil" at the Capitol rated high as picture, but cut down by weather to $2,000 below previous week. Loew's picture, "Beggars of Life," fitted well with balance of vaude program, but even steady-going clientele affected by conditions, though less than any other of the big three. Neighborhoods fell over some on bad weather.

Estimates for Last Week

Palace (FP) (2,700; 45-75)—"Man Who Laughs" (U). Wired—Should have done far better but for weather. Fell to $16,000.

Capitol (FP) (2,700; 40-60)—"Masks of Devil" (M-G-M). Silent picture again rated well on local liking for John Gilbert. Despite conditions, good at $15,000.

Loew's (FP) (3,200; 35-75) — "Beggars of Life" (Par). Vaudefilm. Good vaude and up to average picture held this house to about usual. $15,000.

Imperial (Keith) (1,900; 35-50)—"The Crash" (FN). Vaudefilm. Milton Sills picture balanced program. $9,000.

Strand (UA) (800; 30-40)—Change bill. $3,500.

Empress (CA) (1,500; 25-35)—Change bill. $2,000.

Neighborhoods fell off on bad weather conditions.

Boston Off; Met, $34,300; Keith's Off at $29,000

Boston, Nov. 27.
(Drawing Population, 850,000)
Weather: Fair

Business generally last week off. Week did not start off with a bang and holiday like previous week, and customers were holding off a bit, it was claimed, until this week with another holiday.

At Metropolitan gross was in what is considered the low. At $34,300. Less by $9,000 from week before. "The River Pirate" did not seem to have the strength to bring them in. Keith-Memorial also had slump week before. Last week with "Tenth Avenue" (Pathe) and vaude, about $29,000, $10,000 less than the week before.

Estimates for Last Week

Met (4,000; 50-60-75)—"River Pirate" (Fox). Did not click very well. $34,300.

Keith-Memorial (vaudfilm; 3,000; 50-$1). Off last week at $29,000.

Keith-Albee (vaudfilm; 3,000; 25-60—About $20,000 with "Melody of Love" (U).

State (4,000; 50-65)—One of few houses in town which held up, going to $23,700, about same as week before. "Show People" (M-G-M) with stage show.

Olympia and **Fenway**—Wound up run at these houses with "Singing Fool." Turned them away every day for more than a month.

'Outcast,' $5,500, Tacoma

Tacoma, Nov. 27.
(Drawing Pop., 125,000)
Weather: Cool, Some Rain)

Steve Perutz has left town with Monte Salmon stepping in as manager for West Coast. That's a job, for W. C. has three first runners here, Broadway, Rialto and Colonial. Also Earl Cook moved to Pantages at Seattle.

Blue Mouse hit a nice clip, proving the town likes wired stuff.

Estimates for Last Week

Broadway (WC) (1,500; 25-50)—"The Outcast" (FN). $5,500.

Pantages (1,500; 25-60)—"Scarlet Lady" (Col.). Fair. $5,600.

Blue Mouse (650; 50-75)—"Home Towners," wired. $4,600.

Rialto (WC) (1,250; 25-50)—"Dancing Daughters" (MGM). Beat "Air Circus" from the gun.

Colonial (WC) (850; 25)—"Docks of New York" (Par). Good attractions bringing this house into black. Al Brake, house manager, also deserves credit. $2,250.

Jolson's "Fool" Doubles Milwaukee's Run Record

Milwaukee, Nov. 27.
(Drawing Population, 650,000)
Weather: Snow and Cold

Talkers stayed on top again last week with the non-synchronous houses doing a poor to fair business. Cold snap drove fans into the houses.

"Mother Knows Best," at Fox's Strand, probably did the best for the straight picture houses, while the Garden stayed on its old firing line with Jolson in 7th week.

Majestic slipped out of form by holding "Show People" over for a second week. This is the second time the house has held a picture over, "Dancing Daughters" being the other. "Show People" will be the last of the silent films in this house, which goes wire Nov. 30.

"Motherhood," sex play at the Garrick, took a terrible brodie.

Estimates for Last Week

Alhambra (U) "Man, Woman, Wife" (U) (wired) (1,800; 25-35-50). Ran to fair business; $8,300.

Garrick (Kohler) "Motherhood" (sex) (S. R.) (900; 50). Very bad at below $3,000.

Garden (Brin) "Singing Fool" (WB) (1,200; 25-50-75). In 7th week, around $10,000, holding for 8th week. Doubling former long distance run for Milwaukee.

Majestic (Brin) "Show People" (M-G) (1,500; 25-50-75). Good business and holds over; $9,500.

Merrill (Fox) "Street of Illusion" (Col) (1,200; 25-40). Silent house and business also quiet. Only $4,400.

Palace (Keith) "Haunted House" (FN) (2,400; 25-50-75). Vaude biggest in weeks with Sophie Tucker on stage; $25,000.

Riverside (Keith) "Circus Kid" (FBO) (3,000; 25-50-60). Vaude helped; $10,000.

Strand (Fox) "Mother Knows Best" (Fox) (1,200; 25-50-60). First week of talkers and got good business, although not quite top. Around $13,600.

Wisconsin (Fox) "Fleet's In" (Par) (2,400; 25-35-50-60-75). Stage show weak; $15,000.

New $2 Talkers Get Off Smartly; Holdovers and Heat Hurt B'way Grinds

"Valentine," $19,850; "Interference," $16,600, and "On Trial," $18,900—Par Still in Slump, $65,300

Spotlight swung to the $2 talkers last week, the incoming specials comparatively running ahead of the big grinds on a capacity basis.

Smart coin was claimed for the twice daily dialog screenings, with "Interference," Criterion; "Jimmy Valentine," Astor, and "On Trial," Warners, all declared in on the snap getaways.

Roxy, Paramount, Capitol and Strand split $269,000 between them, not cheer-provoking when $300,000 is considered fair business for this quartet. Unseasonal hot weather may have been a factor, with the Roxy, Capitol and Strand showing holdover pictures.

Paramount and the Roxy let the big four down. "Homecoming" only raised the Publix site $200 from its previous week's $65,100, and "The Red Dancer" gave the big Fox emporium but $91,850. The Capitol and "Show People" held up its end with $78,250, and the Strand was satisfactory at $33,600 for "The Terror."

On gross "Jimmy Valentine" led the talking arrivals in stepping off $19,850 for its first full week. "On Trial" tabs itself at $18,900, and "Interference" snatched $16,600 at the Criterion, where the capacity has been increased a bit since the departure of "Wings." "Singing Fool" continues to knock 'em off regularly at over $40,000 weekly in the Winter Garden.

Colony grabbed itself a solid week after getting away to a splendid weekend with "Gang War." Picture finished to $16,200, and is holding over, plus a new stage show.

"Wings" fell off to $23,200 in its fourth week at the Rialto and will make way for "Behind the German Lines," Ufa, this Saturday. At the Rivoli "Woman Disputed" tumbled approximately $10,000 in its second week, and "Revenge" will come in there Dec. 8, to be in turn followed by "The Awakening," making three U. A. pictures at this house in a row. "Mata Hari," Big Three film, in its third week at the Cameo, nailed $6,100 and departed.

Gaiety and "Four Devils" did $8,600, and "Lilac Time," Central, was around $9,000. "Marriage by Contract" left the Embassy after three weeks, and ending Tiffany-Stahl's tenancy.

Estimates for Last Week

Astor—"Jimmy Valentine" (M-G) (sound) (1,120; $1-$2) (3d week). On first full week, after opening four-day start, $19,850; excellent.

Cameo—"Mata Hari" (Big 3) (549; 50-75). Left after pleasant stay of three weeks; final figure, $6,100.

Capitol—"Show People" (Cosmo-M-G) sound (4,620; 35-50-75-$1-$1.50). Neat gross on holdover week; $78,250 gives film $166,950 fortnight.

Central — "Lilac Time" (FN) sound (922; $1-$2) (17th week). Around $9,000; okay, but "Barker" (FN) due anytime.

Colony — "Gang War" (FBO) sound (1,980; 50-60-75-$1) (2d week). Picture had big opening week-end and kept right on going; $16,200 strictly the thing here and remains second week; Ben Bernie and band now out; Benny Rubin, with new stage show, in.

Criterion — "interference" (Par) sound (861; $1-$2) (2d week). Reached $16,600 on first full week; seating capacity slightly increased and figure means capacity.

Embassy—"Marriage by Contract" (T-S) sound (596; $1-$1.50). Dropped 'way off in third week and lucky if it nailed $5,000; house currently dark awaiting "The Viking" (M-G) tonight (Wednesday); this is color picture which will open silent, orchestra being in pit; synchronized score to be added as soon as possible.

Gaiety — "Four Devils" (Fox) sound (808; $1-$2) (9th week). Hit $8,600 with nothing named as yet to follow; gross is fair.

Paramount—"Homecoming" (Ufa-Par) (3,666; 40-65-75-85-$1). German picture couldn't lift house from slump; only managed to beat previous week by $200; $65,300 far from desired total; Frank Fay here as m. c. Dec. 1; exchanges places with Eddie Peabody who goes to the Missouri, St. Louis.

Rialto—"Wings" (Par) sound (1,960; 35-50-75-85-$1) (5th week). Air epic took sharp dip in third week and continued to slide; $23,200; out this week for "Behind the German Lines" (Ufa) then "Sins of the Father" (Par), Jannings feature.

Rivoli—"Woman Disputed" (UA) sound (2,200; 35-50-75-85-$1) (3d week). Fell about $10,000 short of first week at $30,600; will only stay month; "Revenge" (UA) due Dec. 8 and then "The Awakening," also UA.

Roxy—"Red Dancer" (Fox) sound (6,205; 50-75-$1-$1.50). Ran up $91,850 on holdover, drop of $28,450; not so good; house currently spending heavy dough advertising talking short bill and special stage show with no full length feature; had excellent week-end approaching $50,000.

Strand — "The Terror" (WB) sound (2,900; 35-50-65-75). Second week all right at $33,600; fell $6,500 and out.

Warners — "On Trial" (WB) sound (1,360; $1-$2) (2d week). Got off nicely; $18,900.

Winter Garden—"Singing Fool" (WB) sound (1,493; $1-$2-$3) (11th week). Still the champ at $1, $2 and $3; over $40,000 again by $1,700.

DOUBLE DIALOG SHORTS FOR FOX, WASH., $19,000

Washington, Nov. 27.
(White Population, 450,000)
Weather: Very Cold

Again a Warner all-talker, "The Home Towners," got plenty of business for the Metropolitan. Enough to stick for a second week. Trade picked up handily toward week-end.

A sudden switch brought "Napoleon's Barber," three-reel all-talker, into the Fox. To build out to the usual running time Clark and McCullough, in "The Bath Between," was utilized. Experiment of the short feature brought a divided reaction. It got splendid reviews and on merit counteracted any squawks because of the lack of quantity.

"Varsity" didn't do so well at the Earle but still held above previous figures. Palace, with "Battle of the Sexes" and the usual stage show found no complaints, while the Columbia, with a second week of "White Shadows," did an excellent second week.

Estimates for Last Week

Columbia (Loew)—"White Shadows" (sound) (M-G-Cosmo) (1,232; 35-50). Second week to $10,300; excellent.

Earle (Stanley-Crandall)—"Varsity" (sound) (Par) (2,244; 35-50) About $3,000 under preceding week; $13,500.

Fox (Fox)—"Napoleon's Barber" and "Bath Between" (sound) (Fox) and stage (3,432; 35-50-75). Experiment in shorts garnered about $19,500; favorable comment; $3,000 below previous week.

Met (Stanley-Crandall) — "Home Towners" (sound) (WB) (1,518; 35-50). Excellent week and characterized as best of the three Warner all-talkers to play here; $10,000 and held over.

Palace (Loew)—"Battle of the Sexes" (sound) and stage (2,372; 35-50). House running along to consistent figures; this one $18,500.

Rialto (U)—"Scarlet Lady" (sound) and stage band (1,978; 35-50). Final week for this house which even being wired didn't help; final stanza to just about $6,200.

Keith's Had Bad 2d Half But Still Did $16,000

Syracuse, N. Y., Nov. 27.
(Drawing Population, 220,000)
Weather: Bad

"Show People," helped by Hearst plugging in the Journal-American, rolled up the best gross of the picture week, $17,000, with Keith's, (vaudfilms) $16,000, despite unusually weak last half bill. Four of the six turns might have come from the kerosene circuit.

The surprise was the nose-dive by "Wings" at Eckel. After finishing the first week of a tentative three-week run with $20,000 record gross at 50 cents, the Paramount air war special flopped as few films have here. Draw was $9,000, with about half of that credited to Saturday and Sunday.

Strand, with "The Home Towners," did $9,000 at 40c, fine business for that house. Presence in the cast of Doris Kenyon, native daughter, helped.

The Empire, splitting the week between "Win That Girl" and "Fazil," collected about $9,500. A special midnight show on the eve of the Syracuse-Colgate game brought in 2,200 paid admissions, boosting the draw of "Win That Girl," not overly strong. "Fazil" got $4,000 the first three days, and continues this week.

Business in the second-runs and neighborhood houses spotty. The Syracuse, improving its vaude, is gaining. Riviera, with sound, is standing 'em up nightly in the South End.

SOUNDED "ABIE" DOES $22,000 AT CALIFORNIA

"Outcast's" $29,000 at Warfield Frisco's Best—"Revenge" Out at $8,000

San Francisco, Nov. 27.
(Drawing Population, 756,000)
Weather: Fair and Mild

In several instances grosses were up last week. Warfield once more led the town by a comfortable margin. California, with premiere showing of "Abie's Irish Rose" (first time with sound) rolled up a healthy week, and the Embassy continued to click with "Singing Fool." Granada ran fourth and the St. Francis was on the end to ordinary business.

Despite constant picketing by union musicians, who have called a strike on the house and brought out the union operators in sympathy, the Embassy continues to click. Fourth week of the Jolson opus showed marked strength, with eight weeks' run an easy prediction. St Francis had a dismal week, and "Revenge" was yanked in favor of "Lilac Time," which recently completed two satisfactory weeks at the California.

Neighborhood houses continued in the doldrums. Even the wired houses are in the slump.

Estimates for Last Week

Warfield (Loew-WC), "Outcast" (FN) (2,672; 50-65-90). Consistently good entertainment, both stage and screen; topped $29,000.

California (Publix-WC), "Abie's Irish Rose" (Par), sound (2,200; 65-90). Picturization of stage record holder favorable; initial week at $22,000 good; may build.

Embassy (Wagnon), "The Singing Fool," Vita (WB) (1,367; 50-65-90). Fourth week hit $19,500; at least four more to go.

Granada (Publix-WC), "Woman Disputed" (UA), sound (2,785; 50-65-$1). Dipped heavily into red; now in final week of West Coast operation; $19,000, bad.

St. Francis (Publix-WC), "Revenge" (UA), sound (1,375; 35-65-90). Didn't mean a thing; yanked after long w[illegible] to about $8,000.

'TERROR' IN PTLD. 'WAY IN LEAD AT $19,100

Portland, Ore., Nov. 27.

Music Box started in for another bumper indefinite showing with "The Terror" after completing five weeks of "Singing Fool." Box got $6,500 first two days of "Terror."

Other houses stood up well, particularly United Artists with "White Shadows."

Estimates for Last Week

Portland (Publix-W. C.) (3,500; 35-60)—"Outcast," film. Fair. F & M.'s stage show. Good. Gene Morgan, new m. c.; $14,500.

Broadway (W. C.) (2,000; 35-60)—"Masks of Devil," film. Registered well. Wired; $14,000.

Pantages (Pan) (2,000; 35-50)—Vaude above picture, "Man, Woman and Wife"; $12,000.

Oriental (Tebbets) (2,700; 25-35)—"Craig's Wife," film. Failed to get over big; $7,000.

United Artists (Parker-W. C.) (1,200; 35-50)—"White Shadows," screen. Big success. Wired; $9,000.

Music Box (Hamrick) (2,000; 35-50)—"The Terror," film. Good exploitation started this one away to another big run for house; $19,100.

Blue Mouse (Hamrick) (1,000; 25-35). Second week on return of "Jazz Singer." Held up well; $4,500.

Dufwin (Duffy) (1,400; 25-$1.25). Duffy Players with Robert McWade as guest star in "Daddies." Did well; $5,000.

Heilig (Heilig) (2,000; 50c to $3). George Arliss and road company in "Merchant of Venice." Popular and did well; around $11,000.

N. Y. to L. A.

O. P. Heggie
Jack Luden
Harold B. Franklin
O. P. Heggie.
Adolph Zukor.
Arthur Loew.
Nicholas M. Schenck.
Ben Stoloff.
Lola Lane.
Paul Page.

L. A. to N. Y.

Bryan Foy
Bessie Love
Raoul Walsh
Nick Grinde.
Nick Grinde.
Edward Montayne.
Harry Pollard.
Curtis Benton.
Al Cohen.
Raymond Schrock.
Lew Cody.
Bessie Love
June Marlowe.

Hipp, Balto, Replacing Vaude After Playing It Without Stop for 15 Yrs.

Baltimore, Nov. 27.
(Drawing Pop., 800,000)
Weather: Fair

Hippodrome, combo. house, is preparing to cut loose from vaude and substitute a stock, with weekly changes of tabloid musical and farce-comedy bills, with first run film fare. Lewis Mack Players are coming from the Alleghany, Philly., for the new policy, booked indefinitely.

This step removes from the local vaude field a house booking a weekly change of acts since opening, over 15 years ago. At one time it was Loew's, but in recent years has been operated by Pearce & Scheck, with E. A. Lake, who managed the house during the Loew regime as resident manager.

The decision of the Hipp. to go stock tab. and jettison the vaude is undoubtedly the result of the unit show policy in the Loew Century, which has cut into the former patronage of the combos. Recently the New Garden, Hipp's direct competition, has booked several unit shows of a burlesque flavor and found them satisfactory. The adoption of a policy similar to the Hipp would not surprise, although the location of the Garden gives that house the strategic advantage, and it has, perhaps, not suffered to the extent of the Hipp.

Last week generally off at the downtown houses. Indifferent film, bad weather for the Monday start-off, races at Bowie, big local prep school football game Saturday among the contributing causes.

Estimates for Last Week

Century (Loew)—"Woman from Moscow" (3,200; 25-60) First off week in many at this big draw house. Negri not money getter here. Stage show fair ("Blue Revue"). Returns fair, but below house average, although still topped town at $20,000.

Stanley (Loew, S-C)—"The Awakening" (wired) (3,600; 25-60). Banky and picture liked. Film premiered here. Storm Monday crippled start. Other causes contributed to week well below average; $16,000.

New (Whitehursts)—"Lonesome" (wired) (1,800; 25-50). Felt downward trend. Grossed low, but able to show profit at $6,500.

Valencia (Loew, UA) — "Avalanche" (wired) (1,500; 25-50). House gained momentum while second-running "Wings" and "White Shadows." Shown in bettering average gross last week in face of adverse conditions. $3,600.

New Garden (Schanbergers) — "Don't Marry"-Keith vaude (3,200; 25-50). Picture liked. Stage acts. Consistently good average here. Not hitting any highs, however; $10,000.

Hip (Pearce & Scheck)—"Power of Press"-Keith vaude (3,200; 25-50). Good all-round show reported; business fair to better. House somewhat off and looks to new stock musical tab policy on stage to solve problem.

Parkway (Loew, UA) — "Wings" (wired) (1,000; 15-35). Fourth week for this picture in town and again demonstrated its prowess by turning in a good week here. Opening of $1,500,000 retail market across the street over previous week end, no doubt, will be a permanent booster for this theatre. About $4,500 last week. Good.

Met (Equity Corp.) — "Singing Fool" (wired) (7th week). Still going strong. Big enough to justify continuance.

Canadian-Made Film in Toronto, 2d Wk., $10,000

Toronto, Nov. 27.
(Drawing Pop., 700,000)
Weather: Very Wet

Grosses tumbled lower than a cop's arches when last week opened to three days of snowy rain. Biz revived after the downpour but the early handicap was enough.

Lone exception was the Regent, rented to Canadian International Films, spotting the first Ontario-made feature length picture "Sergeant." Better than $10,000 in 1,400-seater on second week. Practically capacity for evenings.

Reported demand by shareholders that picture be withdrawn or changed entirely forgotten and road show dates arranged to include main Ontario and Quebec cities. General release not yet arranged but likely to be handled by Gaumont in Great Britain and Australia with Gaumont advancing $50,000 and splitting proceeds 50-50. Picture did about $22,000 in two weeks, partly on strength of good campaign.

"White Shadows" (M-G) led the town with $13,000 at Nelson Shea's Uptown where Jack Arthur's stage show was below average class. This amount would have been looked on as real dough at Uptown in pre-sound days but gross has jumped better than a third since wiring completed, with other main stem houses apparently not suffering.

"Man Who Laughs" (U) got smart billing and advance word of mouth but played to empty seats at opening, probably due to final football games being played in good weather. Came on very strong at later performances to ring up over $5,000 on day, near record.

British made "Q Ships" dealing with submarine warfare opened to paper trade Monday with other pictures billed for this Erlanger house. House is off beaten track for flicker joints but doing satisfactory as road show spot.

Pantages dropped $1,500 with "The Outcast" (FN) which drew $10,500; Hippodrome dropped over $1,000 with "Power" (Pathe) which drew under $12,000; Loew's dropped more than $2,000 with "The Wind" (M-G) and the Tivoli was almost even on the fourth good week of "Four Sons" (Fox) at about $7,500.

Tivoli opened strong with "Lilac Time" (FN) and announced a strong line up of names in Vitaphone shorts. Tom Daly also gets a break in illness of King George in having him in Fox sound news. King's sickness drawing big space here.

Maximillian Langsner, alleged criminologist, who drew plenty of ballyhoo here after solving a Western murder and attempting to solve disappearance of Ambrose Small, from Toronto, was grabbed off by Fred Schaefer for Pantages and opened strong with "Do Your Duty" (FN). For first vaude appearance act of hymnotism, mind reading, etc., not bad.

Estimates for Last Week

Uptown (FP-Can) (3,200; 36-65)—"White Shadows" (M-G). Hailed as beautiful effort written for intelligent people. Led town at $13,000 in week when everything else falling away. Stage show not so good.

Hippodrome (FP-Can) (2,600; 30-60)—"Power" (Pathe). Good consistent biz at $12,000, although Wm. Boyd, star, means little here. Stage show smart.

Loew's (2,300; 30-60) — "The Wind" (M-G). Opened very badly but hit stride by Wednesday, too late to pull up to usual. $11,000.

Regent (Rented by FP) (1,400; 50-$1.50)—"Carry on Sergeant" (Canadian International). Canadian picture strong at $10,000 for second week. Goes on road show of Ontario cities now. Report this one screened without submission to censors because of governmental aid in production is erroneous.

Pantages (FP) (3,400; 30-60)—"The Outcast" (FN). Dropped house average for recent weeks. About $10,500.

Tivoli (FP, wired) (1,400; 35-65-75)—"Four Sons" (Fox). Good on fourth week at better than $7,000. Made way for "Lilac Time" (FN) which opened strong Saturday!

Neighborhoods not so good.

$25,000 STOPS COMPLAINTS

Toronto, Nov. 27.

Argument as to the continuation of "Carry On Sergeant," first Ontario-made feature picture, died suddenly when boxoffice figures at better than $25,000 for two weeks in a 1,400 seater were flashed on complaining shareholders.

Picture will definitely continue with Montreal and Ottawa next roadshow dates.

"Singing Fool's" $9,000 Bests All Topeka Records

Topeka, Nov. 27.
(Draw Pop., 80,000)
Weather—Clear

"Singing Fool" in sound broke every record in Topeka last week. It'll also be the first picture in three years to be given an extended run. Town now has three houses with a tabloid policy.

Estimates for Last Week

Grand (1,400; 50) (National)—"Singing Fool." Three a day; $9,000. Took all records.

Jayhawk (1,500; 40) (Jawhawk)—Radio act first half didn't help comedy, "Take Me Home." Below normal; $2,500.

Novelty (1,100; 40) (Crawford)—Everyone's trying to find reason for exceptionally bad business first half with vaude and better than ordinary picture, "The Runaway Girl." Last half with only three acts and "The Crash," things picked up slightly; $1,600.

Orpheum (1,200; 25) (National)—Last week of second rate pictures on family policy was about one of worst in career of theatre. House goes to tabloids; $500.

Cozy (400; 25) (Lawrence)—"Perfect Crime" a crime at box office. Less than normal business. "Annapolis" last half, got $800 nominal.

Besto (550) (Lawrence)—Stock vaude with special nights. Building slightly with westerns, $950.

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'TENDERLOIN'
with CONRAD NAGEL

GEORGE M. COHAN'S
THE HOME TOWNERS'

'ON TRIAL'
with
Pauline Frederick-Bert Lytell-Lois Wilson

FANNIE BRICE
in 'MY MAN'

AL JOLSON
in 'THE SINGING FOOL'

THE TERROR
with May McAvoy and Louise Fazenda

DOLORES COSTELLO
in 'GLORIOUS BETSY'
with CONRAD NAGEL

'THE LION and the MOUSE'
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'LIGHTS of NEW YORK'
ALL STAR CAST

And Many Other

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"THE DESERT SONG"	with an All Star Cast
"STARK MAD"	with H. B. Warner, Louise Fazenda
DOLORES COSTELLO	in "Madonna of Avenue A"

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TED LEWIS	in His First Vitaphone Talking Picture
DOLORES COSTELLO	in "Alimony Annie"

VITAPHONE TALKING PICTURES

PICTURE EVER MADE

Stage Shows Stood Off Poor Films in Minn.; $25,000 Ace; Hennepin, $15,000

Minneapolis, Nov. 27.
(Drawing Population, 497,000)
Weather: Favorable

Weak screen offerings nearly all along the line took their toll last week. With the Minnesota and Hennepin-Orpheum, exceptionally strong stage shows stood off somewhat the havoc puny pictures played.

No picture within memory has received as bad a lambasting from the critics as "Varsity," which did a bad flop at the Minnesota. Publix unit stage show, "Pow Wow," knockout.

"Revenge," at the State, didn't arouse any enthusiasm among the critics, but the rap taken at it was less hard. It failed to exhibit any strength.

"Beau Broadway," one of the Hennepin-Orpheum's M-G-M buys, proved as bad a picture as the house has shown in many a moon. Vaudeville excellent. Put house over to nice week, but under its predecessor.

"Caught in the Fog" won much favor at the Strand and lifted gross above that of preceding week and to a respectable level. "Her Cardboard Lover" was the best picture bet the Lyric has had in a year and drew the biggest gross the house has had in months. "The Scarlet Lady" boosted takings somewhat at Pantages.

Estimates for Last Week

Minnesota (F. & R.-Publix) (4,200; 75) "Varsity" (Par) and "Pow Wow," Publix stage show. Public seemed to agree with critics regarding poorness of picture, but customers came in goodly numbers to see stage show, talk of the town and about the best the house has had since opening. All trade theatre garnered after the opening days attributable to all-around excellence of program, exclusive of picture. Around $25,000. Falling-off from previous week, but good under conditions.

State (F. & R.-Publix) (2,500; 60) "Revenge" (UA). Did not make good impression. Dolores Del Rio slipping as card in this town. Nothing to offset newspaper slams. About $11,000. Several thousand under week before and bad.

Strand (F. & R.-Publix) (1,500; 50) "Caught in Fog" (Warners). This picture and talking shorts won much favor and gave house best gross in several weeks; $7,000. Good.

Hennepin (Keith's) (2,890; 40-60) "Beau Broadway" (M-G-M) and vaude. Picture detriment to box office. Vaude landed solidly. Nearly $15,000. Good, but about $2,000 under previous week.

Pantages (Pantages) (1,600; 25-50) "The Scarlet Lady" and vaude. Title of picture helped. Vaude did not hold single name or attraction. About $6,000. Improvement over recent weeks.

Lyric (F. & R.-Publix) (1,300; 35) "Her Cardboard Lover" (M-G-M). Marion Davies box office liability here, but this picture demonstrated surprising pulling power due in part, no doubt, to hit scored by stage play here in stock. Picture very well liked. Around $3,200. Best week in many a month.

Members of Thalians Cast for Moore Film

Los Angeles, Nov. 27.

Colleen Moore is showing her loyalty to the Thalians, select social group of young motion picture people, by surrounding herself with a number of its actor members in her current starring picture, "That's a Bad Girl," for First National.

Colleen herself is a member of the club. Lincoln Stedman, president, plays a humorous part in her support.

Other members playing minor parts are Cleve Moore, Jack Stone, Betty Caldwell, Jack Ponder, Mary Ashcraft, Earl Hughes, Betty Evans, Virginia Herdman, William Dillon, Violet La Plante, Dick Mayberry, Joan Meredith and Ronnie Rondell.

Henry Freulich, second cameraman, and Duncan Cassell, assistant director, are also Thalians.

Silver Now U's Ad Boss

Universal has paid off Nat Rothstein as advertising chief. The title goes to Milton Silver in the department, who will be assisted by Ben Grimm. The latter will continue editing the house organ, "Gold Mine."

Rothstein's exodus was predicted in the home office several weeks ago when E. H. Goldstein, treasurer, went out in a higher up shake-up. Rothstein will leave before the end of his contract, up around New Years.

Other changes rumored will not be as immediate, it develops.

Russian Artist Made His Own Novel Short

Los Angeles, Nov. 27.

Within the next week, executives of the Paramount studio, including Adolph Zukor, will be shown the results of a unique experiment in film making which has been in progress on the lot for some weeks. This is Boris Deutsch's personally conceived and directed futuristic picture, "Lullaby."

Deutsch is a member of the art staff of the special effects department at the studio. He is also a Russian artist who has had numerous exhibitions.

Some months ago, he approached studio executives with an idea for an exotic type of pictures combining realism with the futuristic. He received permission to go ahead, provided he handled everything himself and the making of the film did not interfere with his regular work.

Deutsch wrote the story, giving it a Russian locale, designed and built the sets, all of which were exotically futuristic, assembled a group of Hollywood's many Russian players and against the weird background he had created, directed them in a story, grimly tragic in its realism.

Deutsch made the picture in odd hours, working nights and Sundays over a period of weeks to complete it.

It is now being cut and will be shown the studio chiefs in two reels. The executives told Deutsch that if his idea is a success, he will be assigned to make a series of the novel shorts.

U People for Defense In "Abie's" Lift Action

Los Angeles, Nov. 27.

Carl Laemmle and a group of former and incumbent officials of Universal leave Dec. 5 for New York to testify at the trial of Anne Nichols' infringement action against U's "Cohens and Kellys," claimed by the authoress to be a steal on her "Abie's Irish Rose."

Edward Montayne, scenario editor, Harry Pollard, director, Curtis Benton and Al Cohen, treatment men, and Raymond Schrock, general manager at the time the U picture was made, are in the party.

Trial called for Dec. 10.

Actors Want It Clear For Rehearsal Payment

Los Angeles, Nov. 27.

Though producers, directors and actors told them that the new rider on the standard producer's contract for talkers was okay, the actors' branch of the Academy felt differently. It passed resolutions declaring free rehearsals for productions is a bad idea and should be eliminated.

The actors claim that misunderstanding prevails regarding the free rehearsals. Following resolution was adopted:

The actors' branch of the Academy of Motion Picture Arts and Sciences is aware that some producers and some players for one reason or another believe that a free rehearsal period preceding starting date is specified in the free lance standard contract. This contract specifically states that rehearsals are to be paid for in full and the actors' branch feels that this contract should be lived up to by the contracting parties.

Free rehearsals from the players will establish a very bad precedent that will inevitably develop into a genuine abuse.

The actors' branch wants to go on record in favor of full payment for all rehearsals. A copy of this resolution shall be sent to the producers' branch of the Academy and to the Association of Motion Picture Producers.

The tenor of the evening's discussion was centered on voice requirements until Fred Niblo declared too much thought was given to voice and not enough to developing the mechanical perfection of recording the average voice. He claims every good screen actor is a possessor of a good voice if adequate mechanical devices can be perfected to transfer it to the screen.

Technicolor's Orders Fill Plant to Capacity

Los Angeles, Nov. 27.

Technicolor company is so completely booked for every foot of film its laboratories can turn out next year, it has been forced to turn down a request from Fox to color a new feature.

No equipment is available to fill surplus demands.

Cuban Fever

Cuban fever got U's Havana manager, J. R. Hayes, and he has returned, awaiting a post in the Orient. One better acclimated, H. O. Barcena, has been picked for the Cuban post.

Injured Seamen in "Ironsides" Film Given Damages Against F-P-L in L. A.

Los Angeles, Nov. 27.

Judgment against the Famous Players-Lasky Corp. amounting to $33,041 was awarded in United States District Court by Federal Judge Neterer to Harry Broyles, Ernie Olsen and Eric Johnson, seamen injured during the making of the film "Old Ironsides" at Catalina Island.

Broyles was awarded $28,541 damages for permanent injuries, and Olsen and Johnson were granted damages of $2,250 each for their injuries.

These three men and Charles Carlson were injured, and Charles Davis, fifth seaman, was killed, during the filming of an explosion scene aboard the sailing vessel "Lewellen J. Morse," which appeared as the famous frigate "Constitution" in the film.

The widow of Davis was denied any damages, as was Carlson, because, according to Judge Netterer's findings, they had accepted previous settlements from the producing company under the laws of the California Workmen's Compensation Act. The other injured men, while they accepted partial support, did not sign away their claimant rights by accepting any regular damage payments, the court decided.

During the trial Famous denied the District Court had jurisdiction in this case, claiming it should be judged in the State Courts. Judge Netterer decided the men were hired, not as actors but primarily as seamen, and despite they did appear before the camera, their main object was the sailing and the navigation of the antique vessel. Therefore, he held the judgments could be ordered under the maritime laws of admiralty, and their claims were not to be superseded by state laws governing work on land.

Slow Motion Evidence

Mrs. Davis and Mrs. Carlson, in accepting compensation from the producing corporation under the state's compensation provisions, have nullified their right to any other damage claim against the producers, he added.

Judge Neterer, who came to Los Angeles from Seattle to try this case, gave his verdict orally, announcing that at a later date he would submit to all parties concerned a detailed, written decision.

As part of the evidence presented by the seamen, a slow motion moving picture of the actual explosion was cast on the wall of the courtroom. The picture showed the seamen high in the ship's rigging when dynamite was exploded at the base of a forward mast, throwing Davis onto the deck and killing him instantly, and crushing the other four men in a tangle of rope, splintered wood and cable. A copy of the film will be placed on file with the court clerk's transcript of the minutes.

In concluding his decision, Judge Neterer further ruled that Famous Players-Lasky pay all court costs and attorney's fees, the exact amount of which will be determined at a later date.

Pathe and Keith Back Off From New Tops; Outside Drives Pause

Pathe Shoved Up by Unexpected Coup of Intruding Professional—Keith Said to Be Aiming at Distribution—Other Issues Do Little

Swift bull sallies in both Pathe and Keith that started unexpectedly last week ran into a snag yesterday. Keith backed away from its top of 43½ to 40 flat and Pathe sank to 10 from its balloon ascension from 6 to 15 almost over night.

Two moves are regarded in the show business as both phonies. The Pathe drive was reported the private coup of an outsider of show business, but a well known professional operator in the street. The night before the campaign started everybody in Wall street who wasn't stone deaf was in possession of the advance tip. Some took a quick turn and ran away when the stock met selling near the top. Yesterday the impetus behind the coup seemed to be tiring fast. Where the run up involved more than 200,000 shares to a session, yesterday's retreat was on moderate dealings around 35,000.

In the case of the Keith flurry, it was said that substantial market interests were involved, a well known pool manager having taken on the assignment of pushing prices up and accomplishing as much distribution as possible. The campaign slowed down at 43½ and yesterday the stock looked rather tired, easing to 40.

There is every likelihood that the sensational performance in Radio helped the Keith campaign. That stock was up more than 66 points at Saturday's close in net gain over the week. The big electric companies are holding huge blocks of Radio in order to have representation on its board and an "in" with its sponsoring bankers. In consequence the floating supply is small and sensational stories are in circulation, theatre stock sponsors being trapped on the short side. That being true further pyrotechnics in Radio might be reflected in a resumption of the operation in Keith. Fundamentally in the business position of Keith houses there is nothing in sight to justify any special optimism at this time.

Par Quiet

Paramount did nothing either way. In many quarters it is looked upon as the most promising of the amusements.

Fox swung meaninglessly between 97 and 101 unable to take any initiative. Reports on this stock have lately taken a new slant. Now it is said Fox sponsors in Wall street have become so absorbed in other market maneuvers that they are not disposed to do much with the film issue for some time to come. Besides Fox very rapid expansion is regarded as impairing its stable position for the time being.

Warner Bros. was weak yesterday, getting down below 127 after holding well above 130 for weeks. The old A stock becomes ordinary common within a few days and thereafter it will be possible to get a better angle on its fortunes. Stanley has been selling widely out of line with Warner, standing around 46, where it held yesterday, when it should be above 50.

Balaban & Katz recovered somewhat when news came out that it had completed its plan for new financing. Five million in new gold bonds is offered for the purpose of taking up mortgage debt, apparently a detail of capital readjustment. Skouras is holding well to its gains on news of acquisition by Warners. Hal Roach, coast producer, has been selling off gradually and this week got into new low at 19⅞.

Universal preferred declared its regular quarterly $2.

Summary for week ending Friday, November 23:

STOCK EXCHANGE

1928 High.	1928 Low.	Sales.	Issue. and rate.	High.	Low.	Last.	Net Chge.
45	27⅝	3,500	American Seat (4)	33¼	32	32½	− ½
29⅛	23	35,300	Consol. Film pfd. (2)	28¾	25½	28⅝	+ 2⅞
194¾	163	7,600	Eastman Kodak (8)	189¾	185	187⅞	− ⅛
77	49	51,100	Loew (3)	63½	61½	62	+ ⅛
110⅝	99⅞	1,500	Do. pfd. (6½)	102¾	101⅝	102¾	+ ⅞
43½	15⅛	197,200	Keith	43½	35⅞	42⅝	+ 6¾
128½	75½	8,000	Do. pfd. (7)	128½	106⅝	124	+21
119⅝	72	84,500	Fox Class A (4)	101½	96⅜	98¾	+ 1¾
34	19	13,400	Madison Square Garden (2)	20⅝	19	19⅞	− ⅛
27⅛	24⅝	800	Met.-G.-M. pfd. (1.89)	25¾	25⅜	25½	+ ¼
14¼	5	3,300	Motion Picture Cap	14¼	11⅛	13⅞	+ 2⅞
54	47¼	144,500	Paramount-Famous-Lasky (8)	54	52⅛	53	+ ⅛
15	2	394,700	Pathe Exchange	15	6	12	+ 6
34	8⅛	85,000	Pathe Class A	32⅝	24⅛	31	+ 6⅝
85¼	54⅝	18,600	Shubert (3)	81¾	77	79⅞	− 1⅛
384	85¼	203,500	Radio of America	384	295	368	+66⅛
100	91¼	70	Universal pfd. (8)	94¾	93¾	93¾	+ ⅛
CURB							
104	60	10,800	Bal. & Katz (3)	90⅝	84	85	− 1
20⅞	12⅝	11,700	Con. Film Ent.	20⅞	17¾	19¼	+ 1⅜
33⅛	17½	37,900	Fox Theatres	29⅝	28	28¾	.....
19½	6	1,500	National Theatre Sup.	9	8¼	8½	+ ⅝
21⅜	11½	1,400	Loew rts.	25⅜	24	25	+ 1⅛
43¼	33⅛	247,000	Rad.-K.-O.	43¼	34⅝	41½	+ 6⅛
BONDS							
101	88	$16,000	Keith 6's, '46	96⅛	94⅞	95	− 1
114⅛	105¾	137,000	Loew 6's, 41	114	112	113¾	+ 1¼
102½	99	59,000	Do. ex-War	100⅞	100	100	.....
85⅞	50	339,000	Pathe 7s, '37	85¾	79	84	+ 5⅝
101	98⅝	79,000	Par-Famous-Lasky 6's, '47	100½	99⅞	100	+ ⅛
94⅞	86⅛	39,000	Shubert 6's	93	92¾	92¾	− ½

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter
New York

Quoted in bid and asked.

Bid.	Asked.						
30	32	....	Roxy, Class A (3.50)	..	..	..	
31	33	....	Unit do.	..	..	..	
9	12	....	Unit do.	..	..	..	
5	8	....	De Forest Phono.	..	..	..	
12½	13	....	Technicolor	..	..	..	
			Los Angeles				
..	..	....	Roach, Inc.	..	..	19⅞	− ⅛
			St. Louis				
..	..	90	Skouras	55	55	55	
			Montreal				
..	..	15	Famous Players	33	32	32	

Cameramen's Election

I. P. M. P. I. (Cameramen's Union) holds its second annual election of officers Dec. 4. Frank Zucker is unopposed for president, as is Joseph Seiden for treasurer. Al Ansbacher, the incumbent secretary, is opposed by Ray Foster.

Two or more nominees for all other offices.

Billy Bitzer, D. W. Griffith's cameraman, a founder of the Cameramen's Union and first president of Local 644, has been made a life member.

New Indie's 1st Film

Los Angeles, Nov. 27.

Alberta Vaughn, former FBO star, will appear in "Night Club Nora" for Trinity, one of the new indies.

Foy Coming East

Los Angeles, Nov. 27.

Bryan Foy is on his way to New York to take charge of talking short production at the Warner Brothers' Brooklyn studio.

Murray Roth, associated in writing and directing with Foy, will have charge of similar product at the Sunset boulevard studio here for a month, when he will depart for the eastern studio.

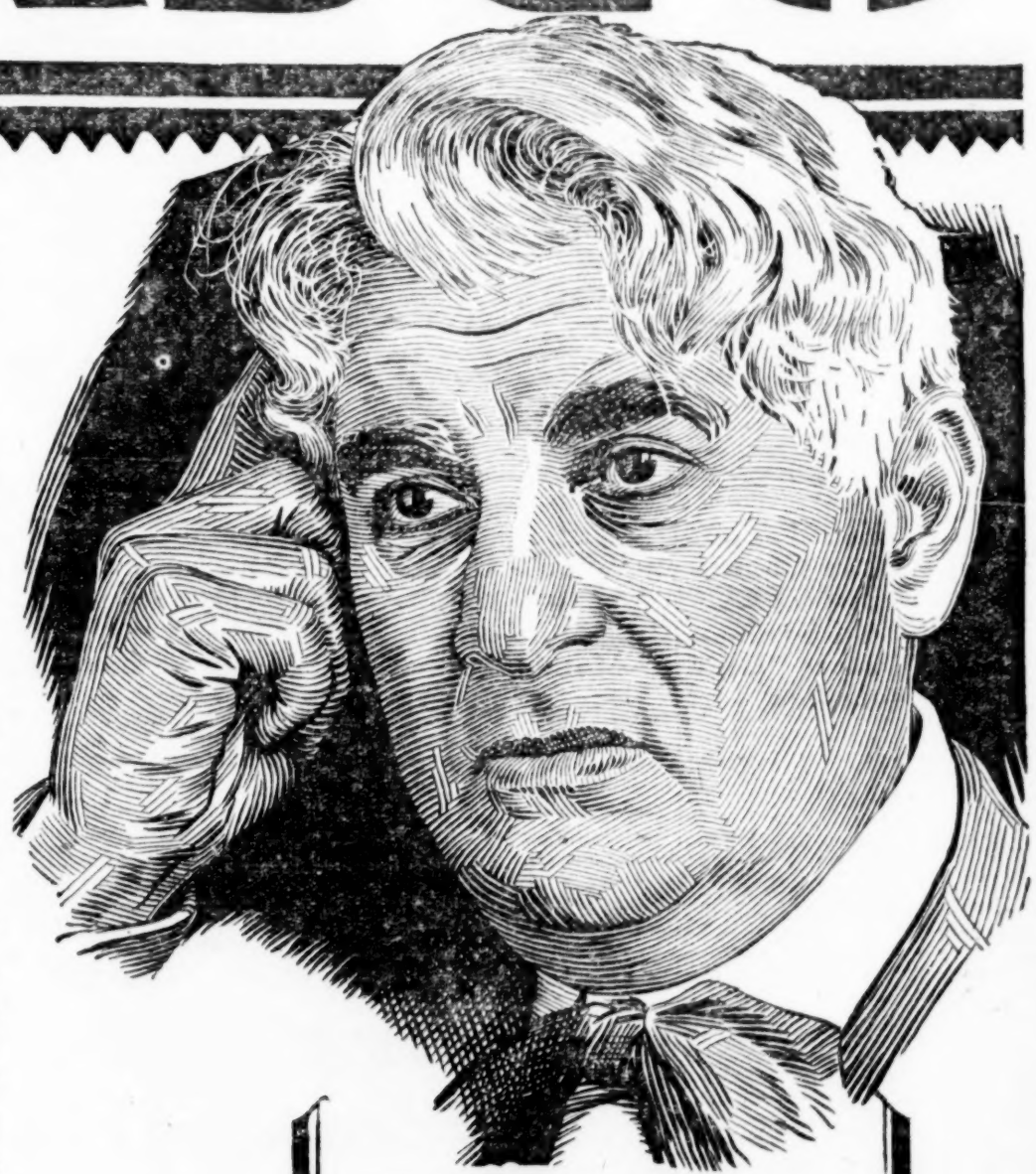
June Marlowe on Way

Los Angeles, Nov. 27.

June Marlowe, accompanied by her mother, Mrs. J. T. Goetten, left yesterday for New York for Germany.

She will appear in two pictures there for the Universal unit now functioning in Berlin.

AN OPEN LETTER TO DAVID BELASCO



To you, Mr. Belasco, dean of the American theatre and most vital force in the world drama, this letter is respectfully addressed.

The advent of the talking picture has undoubtedly aroused your keenest interest. Perhaps you are concerned about the future of dramatic art expressed through this amazing and revolutionary medium.

We are convinced that dialogue motion pictures have definitely established their artistic and commercial value and are here to stay.

In proof of which we point with pride to FBO's group of sound and dialogue productions which are daily winning the acclaim of press and public for their fidelity of tone, perfection of dialogue, and the synchronized scores for their lovely melody and punch of box-office showmanship.

We are confident, moreover, that you will commend them as splendid examples of this form of dramatic expression and pledge that we shall continue to uphold the traditions of the art you have served so faithfully. We wish you success with "Mimi".

FBO PICTURES CORPORATION

The Pittsburgh Press said: . . . . . "Thrilled with amazing realism of the motion picture 'Hit of the Show' as synchronized with voice instrumental music and other audible sounds, the audience left the theatre with a feeling that they had heard a breadth and quality of tone reproduction as an adjunct to a moving picture show, which approximated perfection. Even the untrained ear could get the length of tone from the orchestra instruments."

FBO NOW OFFERS
EIGHT SOUND AND DIALOGUE ATTRACTIONS

"HIT OF THE SHOW"
"PERFECT CRIME"..
"GANG WAR" .....
"BLOCKADE" .....
"THE CIRCUS KID"..
"TAXI 13" .....
"THE JAZZ AGE"....
"LOVE *in the* DESERT"

FBO

SOUND AND DIALOGUE PRODUCTIONS ARE SYNCHRONIZED BY RCA PHOTOPHONE

"THAT'S MY WEAKNESS NOW!"

15,000 Metro-Goldwyn-Mayer Exhibitors are singing it!

Hotsy Totsy. Did y' hear about Gilbert-Garbo in "A WOMAN OF AFFAIRS." It makes "Flesh and the Devil" look like a Pollyanna story!

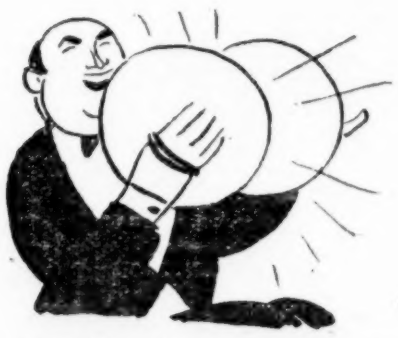
Hello Ramon Navarro. Glad to see you in "THE FLYING FLEET." This one is the fastest air Epic of them all. You're my pal, Ramon!

Atta baby, M-G-M. Norma Shearer in "A LADY OF CHANCE" is the kind of box-office pep that brings them to me . . . to me!

Zoom! Ta-ra! Here comes Lon Chaney in "WEST OF ZANZIBAR" and it's the old boy himself again in another "Road to Mandalay" thriller!

Listen to those flappers flap! They're out in mobs to get a load of John Gilbert in "MASKS OF THE DEVIL." What a show, mates, what a show!

Heh! Heh! M-G-M's got another $2 smash on Broadway. Bill Haines in "ALIAS JIMMY VALENTINE." Talkie or silent — it talks box-office!



I just heard George Dewey Washington in Metro Movietone and I'm raving! Three top-notch Star numbers every week. You've gotta hand it to M-G-M!

"DREAM OF LOVE"! Some title! Fred Niblo director of "Ben Hur" did it. And beauteous Joan Crawford stars! Oooh la la! I'm glad I'm M-G-M!

TRADE NEWS: "WHITE SHADOWS in the South Seas" direct from 5 months at the Astor, N. Y., at $2 is sensational in general release. Playing third week Baltimore. Extended runs everywhere. "SHOW PEOPLE" exploited like an election, two weeks Capitol, N. Y.; second biggest week in history of Hennepin, Minneapolis; same story Chicago, Toronto, Los Angeles, Frisco, etc. "OUR DANCING DAUGHTERS", "EXCESS BAGGAGE", "WHILE THE CITY SLEEPS" continue to hang up records. Trade Press reports in Variety, M. P. News and others show that M-G-M pictures are doing the biggest business in all spots. We knew it all along.

IT'S A PLEASURE!

THE METRO-GOLDWYN-MAYER LION · THE GREATEST STAR ON THE SCREEN

Member of Motion Picture Producers and Distributors of America, Inc.

Talking Shorts

CLARK and McCULLOUGH, "THE BATH BETWEEN" (Comedy)
FOX MOVIETONE
22 Mins.
Roxy, New York

Bobby .....Bobby Clark
Paul ..... Paul McCullough
Wife .....Carmel Myers
Strongman Husband.....Mack Fluker
Stage Manager .....Ben Holmes
Salesmen.....Elwood Gray, Wally Sharples

By far the best talking short these comics have made for Fox. This one was produced on the Coast. It's strong enough to feature any program of shorts.

Show business in general is familiar with "The Bath Between." If it's not, it should be; but that doesn't go for the studios and exhibitors. It's reported surprising the number of stage names and standard comedy bits the picture end doesn't know about as revealed by the influx of the talkers and despite the gag men.

Clark and McCullough first did this one in a "Music Box Revue" at the Music Box, New York, at $5.50 top, and later repeated it in vaudeville. They may also have done it in burlesque. Regardless, it's still good.

Here the sketch is augmented by starting the team as a bad two-act who do off-to-Buffalo from the stage right into the street as the stage manager opens the door for them.

Overhearing an argument in a hotel room takes the team into the hostelry, where they climb into bed with their clothes on as the two men argue as to whose room it is. From there on it's just as it always has been with a couple of new gags inserted.

As an outline, Clark relegates McCullough to sleep in the tub. When he hears a feminine voice in the bath, his problem is to exchange places with his pal. Following the switch, the girl's husband returns. McCullough has locked the door and Clark is in a jam. Plenty of laughs in the resultant situation, and this two-reeler had no trouble amusing a Sunday matinee capacity audience at the Roxy.

Peculiar part of this one is that there isn't a yell at any point. There should be, and possibly the theatre and studio can share the blame for that. As regards the theatre on Sunday afternoon, the fault was in the amplification, not strong enough to catch all sections of the house. Result was that many a gag line was lost, especially with standees rows deep in the back, plus the constant shuffling and movement in the aisles. That "every seat's a front seat" doesn't go.

The studio erred in passing up closeups of Clark on punch lines. Particularly during the fast dialog while the comics are in bed. Medium shots were employed in this version, which long distanced Clark's facial expressions, although it's reported the original print had these close views.

But "The Bath Between" is free from slow spots and is always entertaining. They should have howled in a couple of spots, but they didn't. Some of it may have been too fast for the picture public. On a smaller stage Clark used to plant this stuff so it couldn't miss. Now, he's got amplification to contend with, besides groping in the dark as far as laughs are concerned. Insertion of the missing closeups might remedy everything.

Support cast meets all needs, although no member has anything rating importance other than the featured pair. Carmel Myers looks sufficiently delectable as the woman in the case.

All houses will like it. These low comedy comics are too well versed in hoke to permit their intentions to become fogged. It's simply a matter of to what degree the various audiences will go for it. Odds are that they'll fall, and heavy.

Ben Stoloff directed. *Sid.*

Mitchell Leisen, chief asst. director to Cecil B. De Mille on "Dynamite" for M-G-M. Leisen formerly art director for De Mille.

Lillian Ducey is titling "The Devil's Plum Tree" (TS).

Herbert Prior for "Duke Steps Out" (M-G-M).

Charles Olden, Evelyn Preer, Edward Thompson, Spencer Williams, Roberta Hyson and John Williams, all colored, for "Melancholy Dame," first of the Octavus Roy Cohen series for Christie.

FLORENCE BRADY, VITAPHONE NO. 2699,
Songs; 9 Mins.,
Sherman, New Haven.

Flo Brady, formerly of Brady and Wells in vaude, is alone in this talking short, singing three pop songs, all of which have seen their best selling days.

Miss Brady is a hot blues singer who delivers her material with plenty of pep and personality. She is handicapped here by over-emphasizing vocal and too much mugging.

"Sunshine," her opening number, popular about a year ago, has been since snowed under by a deluge of screen theme songs, and as a result it received the mildest of receptions.

"I Can't Get Him Off My Mind" and "Here Comes the Showboat" fared about equally as well. Even Miss Brady's "hotchacha" interpolations seemed ancient to the New Haven natives and transients. This one is principally suited for the wired houses off the beaten path.

WESTON and LYONS
VITAPHONE No. 2318
Comedy Talk
9 Mins.
Clinton, New York

This short has a Bowery saloon as its locale, with Miss Lyons doing a dizzy dumb dora from the West Side, and Weston playing a tough Bowery joint bouncer in a Chuck Connors' getup. The man tosses the dame and a lot of fly chatter around and finally gets her to park at a table to take a drink. Girl's talk is incoherent at times when she gets ingenuish and lisps the baby stuff.

Flock of released gags got laffs at the Clinton, as did also a stew dance by the pair after a single drink.

Windup has man carrying the boozy dame off on his shoulder as wagon is heard pulling up, with he saying "Don't give your right name" and she replying with, "Hurry, I had to stand up the last time." Not over 10 years old.

Suitable for the neighborhood wired houses where they like their comedy rough and gags improve with age.

TEX McLEOD
VITAPHONE No. 2694
Roping and Talk
9 Mins.
Sherman, New Haven

Tex McLeod, at the Palace, New York, recently, doing his rope spinning turn and light comedy chatter, does not shape up as suitable material for talking shorts.

This one is called "A Rope and a Story." McLeod is in a parlor set, billed as the premier rope spinner of the world.

The talk dished out is mainly about "my trip abroad" and current news topics of slim comedy value.

McLeod works very much like Will Rogers and admits it.

Turn got very little from a capacity crowd at this house following the Yale-Harvard game.

Opener on a talking short program in the hideaway wired spots where talkers are still a novelty.

McLeod's camera shyness is noticeable at all times because of downcast eyes.

BURNS and KISSEN
VITAPHONE No. 2679
Comedy and Songs
2 Mins.
Loew's Avenue B, New York

These boys, impersonating a couple of Greeks, step out of a saloon back drop, wearing trick mustaches and comedy hats, do a parody on "America I Love You." Tell about all the immigrants they have met since their arrival.

After bows for this and the following comedy song, "Stromberry Pie," they use the phrase "Dank You" for laughs.

Dissolve and fade-in allow for removal of Greek makeup and after some light comedy interpolations the boys double parodies on "Mary Lou" and "It All Depends on You" for good returns.

Good short. Act is a vaude standard.

Boys make a neat appearance and possess fine voices and a sense of comedy values.

FOX MOVIETONE NEWS
Double issue for week Nov. 24
In Projection Room

Vol. 2, No. 7

Each of the Fox Movietone sound news reel for this week contains action and liveliness with some comedy, bearing on timely news events in the main. No. 7 holds five subjects and No. 8 six. Some important foreign scenes are in both.

No. 7 starts with the Mt. Etna eruption. Cameramen took some desperate chances near the molten lava. Runs interestingly on a grave subject with the punch the crumbling of a marble mansion on a precipice, through the foundation eaten away by the stream. It's an effect the picture camera itself could never stage.

Bob Benchley pulled in for a couple of moments to carve a turkey at a Thanksgiving dinner. Comedy, with Benchley finally making a false move and throwing everything off of the table. May have been taken out of a Benchley short on same subject.

High light of No. 7 two survivors describing their experience on the "Vestris" sinking. Officer Frederick Sorenson speaks briefly, but Mrs. Calvin Batter, adrift twenty-two hours, speaks most interestingly and naturally. Remarkable how this woman was so swiftly coached for what might be called a perfect lay monolog. Her timing and pauses, with short sentences in description, bespoke an expert behind.

King George of England laying a wreath on Armistice Day fell in handily, with daily reports of his illness. Excellent picture of the King. Fox has a talking short of King George that may be used for a headliner when released. First one ever made of him.

Fox's football pictures on the sound news are becoming renowned for action and clarity. This one has the Dartmouth-Cornell game.

Vol. 2, No. 8

Lord Mayor's annual parade in London. Picturesque features.

An east side, New York, German restaurant in these days of prohibition, with patrons drinking big seidels while they sing German songs. Blamed upon the Bavarians in the caption.

King Alfonso's cousin, Spanish ambassador at Washington, speaks to the King of Spain. Splendid. The ambassador is of strong facial features, and the entire shot, inclusive of the ambassador's address to Americans at the finish, superb propaganda for Spain. Fox also has a talking short of the King of Spain, not yet released. It's a peach for the King and Spain.

A brief bit of a hockey game, and another, somewhat protracted and not lively enough, of three Atlanta young girls paying an election bet by washing animals in the local zoo.

A mob of co-eds is seen for the conclusion, watching a football game at the U of South Carolina.

No. 7 superior to No. 8 this week.

NEVILLE FLEESON and GLADYS BAXTER
VITAPHONE No. 434
Piano and Song
8 Mins.
Loew's Avenue B, New York

This early Vita short is a musical satire on the stage play "Rain" (Jeanne Eagels).

Neville Fleeson, song composer, wrote the skit and accompanies Gladys Baxter, doing the Sadie Thompson role, at the piano.

The story of the play is told in song by Miss Baxter, with Fleeson changing hats to represent "Handsome," the marine, and "Rev. Davidson," original roles.

Telling the story of the play in hill-billy style, this short is sure-fire in those sections where story-songs are popular. Miss Baxter does the Jeanne Eagels impersonation well enough, has a pleasing voice and puts over several dramatic passages neatly. Fleeson's comedy interpolations help it along.

Skit has a couple of songs about "Pago Pago" and "Rain, Rain, Rain," which help to set the locale despite the draped set.

As a finale Miss Baxter, singing her "Rain" song, raises her right arm above her head as a finishing gesture. On the screen her arm appears cut off at the elbow, resulting in laughs not intended. Reason for the cut-off arm is that camera is set so that the mike will not appear on the frame and Miss Baxter's upraised arm had to be amputated on the film or the mike included in the picture.

Short rates early spotting in wired neighborhood houses.

MASKS OF THE DEVIL
(SOUND)

M-G-M production starring John Gilbert. Directed by Victor Seastrom. Based on story by Jacob Wasserman. Adapted by Svend Gade and Frances Marion. Cameraman, Oliver Marsh. Alma Rubens featured. At Capitol, New York, week Nov. 24. Running time, 68 mins.

Baron Reiner.....John Gilbert
Countess Zellner.....Alma Rubens
Count Palester.....Theodore Roberts
Count Zellner.....Frank Reicher
Virginia.....Eva Von Berne
Manfred.....Ralph Forbes
Virginia's Mother.....Ethel Wales
Dancer.....Polly Ann Young

A variation of the Dorian Gray theme of the sinner whose innocent face was a mask for a turpitudinous soul. It is composed of psuedo-metaphysics, deep-breathing passion and a lot of everyday nonsense. The result is a fairly warm John Gilbert attraction.

Picture bears the scars of production and editorial uncertainty and indecision. It leaves audience in a state of unenlightened suspense as to whether Gilbert has been shot, and if so, how seriously.

Up until the final passages of the flicker Gilbert is a charming and unscrupulous libertine on the make for an innocent school girl engaged to his best pal. To win the gal, he finances a scientific expedition to Borneo thereby getting rid of her fiance.

His campaign also includes subsidizing the girl's aunt, all in Hollywood's most prodigious manner.

Sub plot includes a countess (Alma Rubens) madly in love with the handsome, but sinister baron. She throws herself in front of an automobile, is reported seriously injured (in a caption) and thereafter drops from the story. Her husband is shot when wrestling with the baron for a pistol.

As the baron progresses in wickedness he keeps looking into a mirror and seeing himself as the devil. Of course, in the end true love trickles through his vicious habits and achieves what the movies generally call redemption.

Victor Seastrom has injected symbolism rather freely. Intermittently the "Strange Interlude" aside is introduced. Gilbert is seen registering one sentiment and thinking (in a dissolve) something quite different.

Cast holds names and possesses publicity value beyond Gilbert's own pulling powers. Eva Von Berne is introduced to America as the ingenue. Eva's haircut is her weakness now, and her sponsors must solve that problem pronto. She is in toto an appealing figure, photographing well and showing some ability and intelligence as an actress. She has a form that strikes masculine eyes as extremely nifty, although dames, with their phobia for boyish lines have been heard suggesting lamb chops and pineapple.

Theodore Roberts returns to films in a role of limited opportunities. The veteran character actor managed to sneak in a couple of his old time sure-fire tricks.

Alma Rubens, although featured in billing, has a role of no length or importance and entirely subordinate to Miss Von Berne, who obviously had the cards stacked for her. Ralph Forbes is also an on-and-offer, represented in the early sequences as a dull and negative personality. This may have been deliberate so as to obviate creation of too much sympathy when Gilbert systematically sets about to snatch his sweetie.

Ethel Wales hoking up the subsidized aunt provided occasional comedy. Only other part that got enough footage to be recognized was Frank Reicher ably impersonating the hapless count.

It is perhaps unfair to judge the synchronization on a basis of the performance covered. During the first quarter of the picture a series of things went wrong, with the sound blooey. Finally adjusted it was okay thereafter but seemed rather so-so as a score with the music not sufficiently subordinated to the picture.

"Masks of the Devil" will hardly be a wow but it should have enough feminine appeal to hold up generally. It brings Gilbert back in the type of romantic hoke the dames like. *Land.*

OUTCAST

First National adaptation of the stage play of same name, directed by William Seiter. Starring Corinne Griffith. Billed as a "sound picture," although has nothing but synchronized music and minor effects. Photography by John Seitz. Titles by Forrest Halsey and Gene Towne. Running time 69 minutes. At Strand, New York, week Nov. 24.

Miriam.....Corinne Griffith
Tony.....James Ford
Geoffrey.....Edmund Lowe
Hugh.....Huntley Gordon
Valentine.....Kathryn Carver
Mabel.....Louise Fazenda
Moreland.....Claude King
Mrs. O'Brien.....Patsy O'Byrne
Fred.....Sam Hardy
Jole.....Lee Moran

Stage piece translated to the screen with such admirable directorial judgment and acting excellence that its sentimental appeal is vastly enhanced. Has a world of fine points in production, whale of a cast that justifies itself throughout and a persuasive sincerity in its unfolding that gives its sentimental bologney sure and irresistible heart tug.

In the silent picture era it would have been a box office cleanup. It has the front of the audible thing in its billing, but the synchronization is distinctly disappointing. Minor effects have been added to the complete negative and often they don't belong. If the effects had been woven in during the making they might have enriched the picture a great deal, for opportunities are many.

As it unreels there are only a few sound accessories besides the musical accompaniment. These come in the choir singing during the elaborate wedding scene and certain whoopee effects from the flat upstairs when Miriam, heroine of the title, goes back to her humble sphere after tasting of the joys of luxury and romance. Sound incidentals also are worked in in a couple of comedy bits neatly (Miriam's solitary New Year's Eve party is one), and naturally the chiming of midnight at the New Year's Eve cabaret party. All these could have been achieved by a trap drummer as well.

But even as a silent subject it is a dainty piece of work. Settings are beautiful without spilling over on the side of studio splurge, and the atmosphere is craftily created and maintained. Miss Griffith as the street walker who welcomes a better life and strives with all her native courage and honesty to hold it, does a good show.

Players and director have gone so far in restraint that some fans may call the action slow, sometimes the price of avoiding cheap cinema tricks. Discriminating fans will find much in the picture to admire and enjoy and it certainly adds to the prestige of this producer for a capital class output.

Two elaborate scenes are handled in a broad gauged way. The church wedding is splendidly carried out. General effects have spectacular proportions, but the director never once lets mere display take charge. Always he has concentrated upon the human story element and the environment is still a background. Again in the New Year's Eve cabaret scene the same holds true. Ordinarily this passage would serve as an excuse for half dressed floor show girls enough to overshadow the whole drama. But not here. Seiter gets everything he wants of spectacle and hilarious revel, and turns it all to the account of the pure story interest.

Picture has high promise as a silent box office feature, for it has the premier requisite, sentimental pull for women. It gets its hardest test at the Strand where the clientele has been educated to the real thing in sound and dialog pictures. But as a general release it looks like a winner, first on its cast names and its acting excellence and then on its basic story appeal.

Rush.

Manhattan Cocktail
(SOUND)

Paramount production and release. Two vocal numbers, no dialog. Directed by Dorothy Arzner. Scenario by Ethel Doherty from original by Ernest Vajda. George Marion's titles. At the Paramount, New York, week of Nov. 24. Running time, 72 mins.

Babs.....Nancy Carroll
Fred.....Richard Arlen
Bob.....Danny O'Shea
Renov.....Paul Lukas
Mrs. Renov.....Lilyan Tashman

Reliable program feature with an expensive symbolical prolog meaning nothing but looking good and two vocal selections by Nancy Carroll. Songs are placed at about the quarter and three-quarter poles. Synchronized score and effects, but no dialog.

It's the first time Miss Carroll has been known as a vocalist, although she's a former chorister. Not bad singing, either, though not sufficient to cause Nancy to quit the screen for light opera. However, it establishes Nancy as more than just a silent puppet if she really did the singing. If she didn't, this picture contains the most perfect bit of sound and sight synchronization yet produced.

The short prolog, set in ancient Greece, looks like more coin than the picture proper. It spins the ancient fable of Ariadne and Theseus, but follows the tale only as far as convenience allows. Theseus, beloved of Ariadne, the daughter of the King of Crete, enlists as one of the 14 Greek maidens and youths periodically demanded by the Minotaur, in order to slay the monster. He proceeds with a sword and a ball of silken thread with which to mark his trail back to Ariadne. He slays the beast and returns to flee with his beloved. The second half of the fable, wherein Theseus deserts Ariadne on the Isle of Naxos, where she later weds another, is not included in "Manhattan Cocktail's" prolog, because when Fred and Babs flee from New York, the modern Minotaur, it's expected they will live happily ever after.

Story proper is of two youths and a girl, all graduates of an upstate college and all ambitious for careers that only Broadway offers. They meet ill fate at the hands of Renov, an overly cruel theatrical producer, but only two return to the sticks. Bob winds up his career with a crazy leap from the proscenium arch to the stage. As another tip off on backstage life, it's just another one

(Continued on page 30)

Am. Music Society Losing Enormous 10c Seat Income By Canned Music in Houses

Continued wiring of picture houses for sound pictures, while thrusting the music men forcibly into importance, may prove a boomerang to the gross income of the American Society of Composers, Authors and Publishers when exhibitors discover it is no longer necessary to give up a seat tax for copyrighted music.

The projection of a mechanically or electrically synchronized score does away with the necessity of orchestras or organists. Already, many of the Loew and other circuit houses have cut down or eliminated completely their orchestras and organists because of getting everything canned.

The exhibitor pays 10c per seat per year as tax for the privilege of using the American Society's copyrighted publication for whatever presentation purpose the theatre owner desires. In addition, the electrical companies concerned in the canning of sound effects and music to synchronize with motion pictures pay the music interests a flat guarantee of $100,000 annually against a seat tax royalty of 3½c and ranging up to 5c a seat for houses wired at the expiration of the fifth year. The contract has four more years to run.

If all looked great for the American Society of Composers, Authors and Publishers to collect a gross of 15c per seat per annum from exhibs for the privilege of performing their musical copyrights, until the unforseen elimination of all personal musical service by theatre musicians and organists now threatens to do away with the bulk of the music men's income, i. e. the 10c computation per seat.

The agreement with the electrical companies, regarding the sound pictures, is generally regarded as a costly faux pas on the part of E. C. Mills and the other executives of the American Society. Mills is the chairman of the Society's board.

A Blunted Edge

The music men were carried away with the thought that 1,000,000 seat tax per annum at 5c would still only gross $50,000 in royalty on a percentage basis, whereas the $100,000 annual guarantee (later increased to $125,000) would more than give them the financial edge.

At the same time, the music men figured that Warner Brothers, with their Vitaphone, were about alone in the field, since they were already collecting $104,000 per annum, or $2,000 a week, from that source for musical copyright licenses, the deals with the RCA Photophone, and the Electrical Research Products (ERPI) were so much extra gravy.

This raised the squawk that if music is worth so much to Warners, one firm, it should have gotten the music men $1,000,000 gross from all the other picture producers, such as Paramount, M-G-M, United Artists, Universal, Fox, Pathe, FBO, et al. who, however, are included by the ERPI and Photophone agreements. This places the electric companies in a choice position where they are capitalizing something very valuable which they acquired at relatively little price. That's obvious in view of music's importance to sound pictures and that without music the electrics would be gravely handicapped.

Another Kick-Back

What now threatens the music men is, that having sold themselves to the electrics at a figure that is very attractive to the sound projection manufacturers, it gives them the additional advantage of urging the exhibitors to go in for all-talker programs and cut out their orchestras and organists. This will cut the seat tax to the American Society, and take the burden of a double music tariff off the exhibitors' shoulders.

Every one of the 18,000 to 21,000 picture houses in America, including the shooting galleries, if only using a mechanical player piano, must pay musical copyright tribute to the American Society. Eliminate that mechanical player and the A. S. C. has no cause to sue for copyright infringement or the inevitable $250 minimum damage which the Federal law allows by statute. These thousands of theatres are the source of a great annual income for the music interests.

With houses wired, it will mean the elimination of the seat tax, and the larger the house the more costly the loss to the music interests.

Fort Lee Waking Up

The general awakening of the eastern studios has affected Fort Lee, N. J.

Phil Goldstone has the Peerless Studio there and is preparing to produce talking shorts.

Paragon Studio has been acquired by Powers Cinephone for the same purpose.

Also reported Universal might establish a dialog unit in the former film centre.

Jolson Didn't Write

Los Angeles, Nov. 27.

Billy Rose, song writer, is no longer with M-G-M, but has signed a contract with Universal to do the lyrics for "Broadway" and "Show Boat."

When Rose began negotiations with U he got the idea that Al Jolson should write the music for these pictures, it is said. Jolson listened to the proposition, a very flattering one, and was going to do the musical scores.

Jack Warner heard of it and told Jolson that it would be unwise to do so as it would be possible that capital might be made out of his name and folks might misinterpret the publicity exploiting propaganda used.

Jolson did not sign and Rose went to work on his own.

New Name for FBO

FBO will have a higher sounding title, now that it has been taken over by RCA. The new owners are said to believe that their producing arm should have something more descriptive of its functions; that Wall street has mistaken it for an exchange or booking office rather than a maker of pictures.

Te company got its present name after it was acquired by English interests, and was allowed to continue it when taken over by Radio-Keith-Orpheum.

Corbett Now Super on Bristolphone Shorts

Waterbury, Conn., Nov. 27.

Jack Corbett is at present the supervisor of the talking shorts made at the local Bristolphone studio. The studio just now is located in one of Prof. Bristol's brass foundries.

Only shorts are in work now. They have a regular director.

Another Bristolphone studio may be built on the coast from accounts, with Sol Lessor in charge of production there. Lessor is one of the Bristolphone producers. Sam Sax, of Gotham, is another.

Corbett previously has been known as a promoter. He is said to have exploited an idea of a record through Edison to the present Sonora-Bristolphone hook up. The job of supervisor is reported to be Corbett's pay off for the promotion.

Rossheim Fired 25

Los Angeles, Nov. 27.

David Rossheim, former representative for First National Pictures in Great Britain and father of Irving D. Rossheim, is now stationed at the First National studios in Burbank, functioning in the capacity of business manager and efficiency director.

Shortly after Rossheim assumed this position he ordered the removal of over 25 permanent studio workers from the payroll without notice.

Norma Shearer as "Mary Dugan"

Los Angeles, Nov. 27.

Owing to M-G-M's postponement of "The Last of Mrs. Cheyney," pending the arrival of Frederick Lonsdale, who wrote it, Norma Shearer, to have starred, will take the title part in "The Trial of Mary Dugan."

The latter will go into production immediately, with Bayard Veiller directing.

Serecky Super for "Queen"

Los Angeles, Nov. 27.

With production activities at the FBO studios at a standstill awaiting further orders from New York Louis Serecky, assistant to William Le Baron, has been assigned to supervise "Queen Kelly," now being directed by Eric von Strohem, with Gloria Swanson starring.

Most of this picture is being made at the FBO studios, but will be released by United Artists.

Milhausen With Fox

Los Angeles, Nov. 27.

Bertram Milhausen, director at the Pathe-DeMille studios for three years, is now with Fox.

Only W. E. Licensed Wired Leasing Indie Coast Studio is Christie's Met.

Los Angeles, Nov. 27.

Metropolitan studios' new sound plant, said to be the only independent space leasing producing studio on the coast licensed under Western Electric system to make talking pictures for various individual producing units, is now in full working order, with the first talking pictures being shot uith both film and disc methods of recording.

Met's new layout, owned and operated by Al and Charles Christie and managed by Phil H. Ryan, includes both forms of recording, or three, rather, as they are recording direct on wax discs; on the film, like Movietone, which includes the picture and the sound track both; and also on a separate film negative which is later transferred to disc for release. Connections of the Met studios have announcements in this issue. The complete layout so far built at Metropolitan includes two stages, each 76 x 106, with two adjoining monitor rooms, central building which includes rooms for amplifying, battery and generators, film recording, disc recording, experimental laboratory, etc. Another building has two projecting rooms wired for running either film or disc, and a layout of cutting rooms for the exclusive use of those making talkers.

Another feature of the Metropolitan plant is an elaborate heating and ventilating system, installed as part of the general building construction by the Austin Company of California, by which the air is changed automatically in a minute and a half. Temperature is controlled at any heat and makes a very ideal working condition. These heating and ventilating pipes, built somewhat on the principle of a Maxim silencer, are made so there is no sound transferred along them.

The entire plant adds a half-million-dollar investment to a studio which was already a million-dollar fully equipped plant, with five big stages being used by Harold Lloyd, Caddo, Pathe units and many other companies. In the new sound groups of buildings these companies and the Christie feature productions in talk and the Christie short talking pictures will center and be added to by other important producers.

Wired Early

Metropolitan's complete working outfit for sound pictures was next into actual work after Metro-Goldwyn-Mayer among the many sound equipments which Electric Research Products, Western Electric subsidiary, is putting into the major film studios in Hollywood.

In the tests which were made for sound proofing, heavy trucks were driven past the outside of the buildings on the cement roads, with backfiring motors, and none of the sound picked up inside.

The stages which the Christies have built are set up with their monitor rooms so that construction work on sets can be done on one unit while another company is shooting on the next one. Three crews of technical operators have been trained and are being handled by H. W. Bergman to take care of night or day work.

A single crew consists of a chief engineer, mixer, mixer's assistant on the set itself, film recorder, disc recorder, and a man in the amplifying and battery rooms. Thus a trained technical crew will be delivered to a producer or a director when he is ready to shoot, and they do everything but the work which the company was doing when it was shooting a silent picture.

Now Shooting

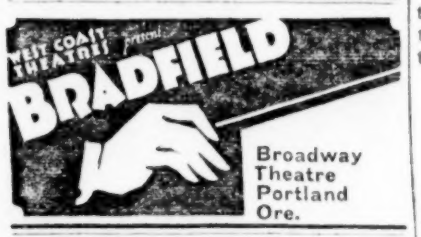
Productions now shooting at Metropolitan include the McLean-Christie-Paramount "The Carnation Kid," also Harold Lloyd's new Oriental mystery comedy, one of the biggest things from production standpoint Lloyd has tackled. Next into production is the first of the Christie Plays, which are to be Paramount short features talking, and the first of the Octavus Roy Cohen colored comedies, dialog, also for Paramount.

An idea of the intricacy of the electrical recording layout is the fact that in the group of buildings over an area approximately 300 by 200 there are some 38 miles of wire. In the amplifying room alone is a total of over 1,800 separate pairs of connections, each of which had to be hooked up and tested individually before the outfit was in complete working order.

The Christie Brothers were among the first to take out W. E. licenses covering production and have gone in pretty heavily on the sound layout. Al Christie was the first active producer in Hollywood in the pioneer days of the silents when he made the first movies in Hollywood as manager and comedy director of the Nestor Film Company (October, 1911). The Christies figure on being in on the ground floor as near as possible in the sound stuff with their new equipment being ready for any kind of talking production which may come along.

Their own program for Paramount has been enlarged on account of the talkers as well.

It Will Be a Bear of a Production
"FIVE O'CLOCK GIRL"
Starring
MARION DAVIES
Directed by
ALFRED E. GREEN
Released by
M-G-M



Broadway Theatre Portland Ore.

BROOKS TRIO
SINGING BANJOISTS
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

MANY ARE CALLED BUT FEW ARE CHOSEN!
STANLEIGH MALOTTE
STILL FEATURE ORGANIST AT
PUBLIX OLYMPIA, MIAMI (WIRED)

SI WILLS
"Wanted by Everybody—Even the Police"
with "Pickin' Peaches" Unit
This Week: Tower, Chicago
Direction: WM. MORRIS OFFICE

COMING EAST SHORTLY!
BABE MORRIS
Queen of Tap Dancers
Personal Direction
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DORIS WHITMORE
World's Youngest Prima Donna Toe Dancer and Violinist
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

FANCHON and MARCO
PRESENT
WILL KING
in "CHICKENS A LA KING"
A BOX-OFFICE TONIC

"SHE GOES TO WAR"-Henry King's PRODUCTION For Inspiration-Lloyd Nosler PICTURES, INC. FILM EDITOR

COMING at Last!

COMING to Broadway and Los Angeles!

COMING at $2.00!

COMING with Talking!

COMING about Dec. 5th!

COMING with a 4-Star Cast!

COMING

From the play by Kenyon Nicholson. Stage production by Charles L. Wagner. Adaptation by Benjamin Glazer. Presented by Richard A. Rowland.

COMING with its 4 Great Audience Appeals!

First National Pictures

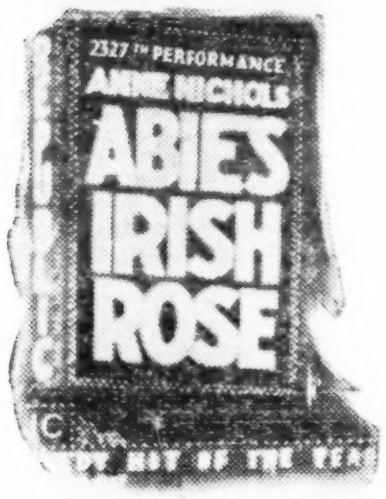
FIRST NATIONAL'S SUCCESSOR TO "LILAC TIME"

"THE BARKER"

with MILTON SILLS, DOROTHY MACKAILL, BETTY COMPSON and DOUGLAS FAIRBANKS, JR.

A GEORGE FITZMAURICE PRODUCTION

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President



Five and a half years in New York. Record runs everywhere!

the most amazing stage hit in history starts its triumphant career as a picture!

ANNE NICHOLS'
"ABIE'S IRISH ROSE"

TALKING — Jean Hersholt

SINGING — Charles "Buddy" Rogers, Nancy Carroll

SOUND EFFECTS — Hit theme songs: "Rosemary", "Little Irish Rose"

A VICTOR FLEMING PRODUCTION

S. R. O. Pre-release Showings!

CINCINNATI
(*Wire*)

"'Abie's Irish Rose' opened Lyric Saturday to capacity. On Sunday we could not handle crowds. Reviews wonderful. Audience reaction splendid."

I. LIBSON

PITTSBURGH
(*Wire*)

"Had to hold special midnight opening Sunday to accommodate 'Abie' crowds. Complete sell-out every performance. Audiences rave about picture."

GRAND THEATRE

SAN FRANCISCO
(*Wire*)

"'Abie' taking town by storm. Opened $1,070 bigger than 'Wings'! Critics and public declare picture better than play. Double lines waiting for admission."

CALIFORNIA THEATRE

PARAMOUNT—all the BIG ones!

Jeff McCarthy Only Exec. Who Ever Went Out to Gate for Talent

Los Angeles, Nov. 27.

Jeff McCarthy, new to Hollywood, violated all of the unspoken rules of dignataries out this way, when he walked out to the gate of the Fox studio looking for talent. For a while it looked as though Jeff would be ostracized for his foolhardiness, but he came back from the gate with a loaf of talent. That squared him.

Unversed and wanting a skit writer for a talking short, Jeff inquired as to the whereabouts of Walter Weems. Weems formerly was a blackface single in vaude. Jeff was informed that Weems had been wandering up to the Fox gate about once weekly for three months, but had never gotten inside.

"Maybe he's around the gate now," murmured Jeff, who started out to see. Jeff's sensational trip ended in finding Weems on the outside of the gate. He called him in, the first time Weems had ever been inside the Fox studio and Jeff's job was Weems' first as writer on the coast.

Now Weems is under a term contract as a Fox writer, while the example of Jeff going after what he wanted may be tried by a few others who have kept desirable talent out here doing a hideaway.

Weems got a break at last is the way it is summed up, but he could have gone on forever wishing and dreaming, if Jeff McCarthy had known more about the local ground rules for execs.

Three Days of Hiking To Camera Indians

An expedition financed through wealthy patrons of the American Museum of Natural History is now photographing an epic of the north woods Indian of Canada.

"Location" is three days on the hoof after leaving Farbe, Quebec, the furthest point the railroad reaches.

Picture will require five months to shoot.

Native Indians are being used exclusively as actors.

Large technical staff employed.

Grinde on Shorts in N. Y.

Los Angeles, Nov. 27.

Nick Grinde is en route to New York, where he has been assigned by M-G-M to direct talking shorts at Cosmopolitan studio.

Grinde has just completed three productions starring Tim McCoy.

HAL ROACH DIRECTING

Los Angeles, Nov. 27.

Once a year Hal Roach personally directs one of his own comedies. This week's the week. Principals working with him are Nina Quartero, Ed Kennedy, Charles Rogers and Vivian Oakland.

Two other companies are in work at the Roach studio.

FOX HILLS' OPENING

Los Angeles, Nov. 27.

The formal opening of the Fox sound studios at Fox Hills will occur between Dec. 15 and Jan. 1.

At that time Ben Jacksen, head of the talking department, will move there with his entire staff.

Paint as Silencer

Los Angeles, Nov. 27.

Henry Holt, chief of Paramount paint shop, has invented a paint which sprayed on walls of sets is said to go far to prevent sound leakage.

The product is not on the market, the formula remaining with the company.

1,500 FEET OF DIALOG

Los Angeles, Nov. 27.

Vera Reynolds and Douglas Gilmore to play leads in "The Splendid Hour," with Burton King as director and supervisor, for Excellent Pictures.

Dialog will be used for 1,500 feet of the picture.

Katterjohn with F. N.

Los Angeles, Nov. 27.

Monte Katterjohn goes with First National's scenario department.

Norma Talmadge Abroad

Los Angeles, Nov. 27.

Without benefit of the usual publicity hurrah Norma Talmadge ostensibly left here two weeks ago for Portland and Vancouver. Her destination was Montreal where she sailed for France.

Understood she is to make a picture on other side for United Artists. She joins her sister Constance Talmadge in Nice, France.

Gilbert Roland is also reported on his way to France to appear opposite Norma in picture.

Russian's Reception

S. M. Eisenstein, the Russian director, is scheduled to arrive in New York during December, with local Communist circles intending to make the event an occasion.

Eisenstein directed "10 Days That Shook the World," now in its fourth week at the new Carnegie Playhouse. He is to make one picture in America for United Artists.

Dialog Picture with 5 Foreign Accents

Los Angeles, Nov. 27.

Metro-Goldwyn-Mayer will make the most venturesome attempt to date in talking pictures in English when it begins recording "The Bridge of San Luis Rey." Four countries are represented in the five principals engaged to date. All speak with accents, no two alike.

Duncan Renaldo, as Escamillo, one of the leading male roles, is a Scotch-Rumanian, born in Rumania and educated in Paris. Ivan Lebedeff, cast for Emmanual, the other leading male part, is Russian. Raquel Torres, leading woman, is Mexican. Michael Vavitch, who plays the Viceroy, is Russian, and Paul Ellis is a South American.

McCarthy Directs for Col

John McCarthy will direct several pictures for Columbia.

Monthly Studio Survey

Los Angeles, Nov. 27.

Survey of studio activity for November shows production to be at its lowest ebb since the early part of the year. While the spring and fall are traditionally considered dull periods for the actual making of pictures, the present time establishes a precedent for curtailment of production. This is due mainly to the majority of producers holding back for installation of sound equipment. Pictures now in production are being forced by the demands of release schedules and organizations being fortunate enough to be ahead of their schedules are laying idle awaiting future developments for the making of sound pictures.

In striking an average for November it is found that 23 active studios are operating 50 per cent. below the average at this time last year.

Paramount retains its consistent top position for activity with an average of eight feature productions during the month. Fox is second with six features and two short Movietones in work throughout the same period.

M-G and F. N.

M-G-M had but two companies working during the first half of the month but the last half found an increase to seven features and two sound short subjects in work. Same condition applies to First National with a lower average of three features through the month. This company has six features going at the present time and when completed will bring their releasing schedule up to Feb. 1.

United Artists had but one company, "King of the Mountains." This studio's sound stages will be ready within two weeks at which time the Mary Pickford company and the Roland West unit will start.

Columbia, Tiffany-Stahl and Pathe have consistently had two features in work. Warner Brothers had the same number up until Nov. 15 at which time they completed their current year's production schedule and decided to close down for a period of 60 days. Only work being done here now is synchronizing their completed productions and those of First National.

Three of the leasing studios including Tec-Art, Metropolitan and Chadwick had on the average of two units each working throughout the month.

U's Trio

Universal has been laying dormant on production but starts the end of this week on "Broadway," "The Haunted Lady" and a George Melford feature. Recent inactivity at this plant is attributed to sound equipment, just put into operation. Studio now working night and day on synchronizing pictures completed some time ago.

FBO and Chaplin are both credited with having one feature each in work. FBO plant has no companies of its own but is renting space to Gloria Swanson for "Queen Kelly." Balance of the FBO current program, eight pictures, is being held in abeyance for a more definite policy now being worked out by R. K. A.

Studios engaged in making short comedies are Hall Roach, two units; Christie, three; Educational, four, and Cal-Art, one.

Studios completely inactive during the month were Stern Brothers, Sennett and Novelle.

AVERAGE MONTHLY STUDIO ACTIVITY FOR PAST 10 MONTHS. PERCENTAGE OF PRODUCTION IS BASED ON 106 UNITS WORKING AT 23 COAST STUDIOS. DETERMINED BY THE AVERAGE NORMAL WORKING CONDITIONS DURING THE YEAR 1927

Month	Features	Shorts	Total	Studios Dark	Pct.
February	47	8	55	6	.52
March	47	13	60	8	.56
April	51	20	71	7	.66
May	60	20	80	0	.75
June	70	31	101	0	1.00
July	57	23	80	0	.75
August	62	17	79	3	.75
September	55	13	68	5	.64
October	51	17	68	3	.64
November	41	15	56	3	.54

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

WINIFRED DUNN

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

LICHTIG AND ENGLANDER
TEN YEARS IN HOLLYWOOD
Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG. Hollywood 1068

MARK SANDRICH
DIRECTOR
Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

DOUGLAS FAIRBANKS

HOLLYWOOD, CALIFORNIA,
October 18, 1928.

Dear Mr. Sedan:

I want you to know how enthusiastic I am about your performance of Louis XIII in "The Iron Mask." It is truly a great interpretation and we are highly appreciative.

Sincerely,
(Signed) *Douglas Fairbanks.*

MR. ROLFE SEDAN,
432 North Alfred Street,
Los Angeles.

Phone: Oxford 0868
Oregon 5698

DF:LS

WILF AILEEN
CUSHING and HUTTON
4th YEAR with FANCHON and MARCO
Featured in Their "SILHOUETTE" Idea

There Is No Substitute for
PAUL ASH

STAGE-BAND ENTERTAINMENT
Known as the
"PAUL ASH POLICY"
PARAMOUNT THEATRE BROOKLYN
Indefinitely
"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

NOW at the CAPITOL, NEW YORK
This Week, Nov. 24th
BERNARDO DE PACE
"The Wizard of the Mandolin"
Direction WILLIAM MORRIS

JOE and WILLIE HALE
PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY

Manhattan Cocktail

(Continued from page 15)

of those things. The machinations of the merciless Renov indicate that such a tactless gent wouldn't last 10 minutes in any racket. When this picture establishes him as the theatre's foremost producer, it's ridiculous. At other times the films is credulous and sweet.

To many the youth of the ambitious trio will predominate. They look and act well, particularly Richard Arlen, Paramount's leading juvenile at the present moment.

One or two samples of Renov's system are actuated by comedy situations. His blonde and high stepping wife is forever discovering talented young men and recommending them to hubby for his shows. The only way he can exterminate the boys is to give them jobs and then air. Without jobs, they'd continue being discovered by the missus.

Despite the slight sympathy of the role, Paul Lukas is likeable as Renov because of a flashy performance. Lilyan Tashman, as the wife, also gives an excellent account of herself. They rate with the youthful trio throughout, at times even higher. Sheet music of the two songs is on sale in the Paramount lobby. *Bige.*

MURRAY PECK
JUVENILE LEAD
in
WILL KING UNIT
"CHICKENS A LA KING"
Thanks to Fanchon and Marco

Agnes Gillroy
with "BITS OF BROADWAY"
A Publix Unit
This Week: Norshore, Chicago
Direction WM. MORRIS OFFICE
Doubling at Beau Mond Cafe, Chicago

Napoleon's Barber

(DIALOG)

Napoleon .....Otto Matieson
Empress Josephine.....Natalie Golitzin
Napoleon's Barber.....Frank Reicher
Barber's Wife.....Helen Ware
Barber's Son.....Philippe de Lacy

This is the playlet which took Arthur Ceaser across the pond to meet Bernard Shaw, at which time the Irish wit greeted Ceasar with: "Do you mind walking around the garden till I get used to your face?"

Shaw used "Napoleon's Barber" for a prolog to one of his plays. The Roxy is using it as the feature on its innovation of a bill comprising two talking shorts, newsreel and a stage show. The Fox Coast studio has taken the Ceasar script so seriously that it's doubtful if the average film audience is going to catch the intended satire. On the other hand, as a serious effort it satisfies, and plus the novelty 'n the thought of a barber holding the fate of nations in his hands (from which angle most of the picture fans will see it), it's a strong and satisfying feature short. Production and the performance of Otto Matieson, as Napoleon, stand out.

Film audiences aren't going to revel in the subtlety of this writing. It's too subtle as played here. John Ford, directing, has masked it so that it unwinds much as a straightaway incident which might have come out of Ludwig's biography on the French Emperor.

It should be broad where they pay 50 cents for seats. No one knows that better than the studios, and it goes for the talkers as well as the silent features. The only basic comedy point is in the punch line when Napoleon walks out of the shop declaring he can stand for a bad barber and a revolutionist, but can't tolerate bad poetry.

For the three reels it screens and talks like a straight dramatic sketch, with Matieson the focal point of the attention. Frank Reicher plays the anarchistic barber possessing an anti-prose complex and continually bragging of what he'll do to Napoleon if he ever were to sit in his chair. Plays it well, too, but overshadowed by Matieson. As screened, the interest is in Napoleon, not the barber.

This may be the first instance of exterior dialog with a Fox feature. There are two such sequences—Napoleon conversing with his officers and also the barber's young son. Good recording and novel. Productionally this three-reeler is splendid. Entrance and departure of Napoleon into and from the village are impressive, as well as the sidelight of a traitor being shot outside the barber's home.

The idea, by itself, will see this one through for public acceptance. High point is that it is interesting throughout and well cast.

Ceasar can drop in at Sardi's and argue just how subtle and satirical is his brainchild. Enough that it's a worthy short. Ben Holmes did the continuity.

While presumably this is a talking short since it's under the usual feature length, by the same token it's over the talking short's usual length. Difficult to accept a 32-minute runner, in three reels, as a short picture. At the Roxy it is headlining the all-talking screen bill for this week, and is here reviewed as a full-length program dialog picture rather than as a talking short. *Sid.*

POWER

Non-sounded Pathe production and release. Starring William Boyd. Directed by Howard Higgins. Jacqueline Logan and Alan Hale featured. At Hippodrome, New York, week Nov. 25. Running time, 60 minutes.

After the fashion of Captain Flagg and Sergeant Quirt, William Boyd and Alan Hale are pals until the next dame rumbles along. Then it's every man for himself.

Quirt and Flagg really fall in love. Boyd and Hale do, too, and also for the same frail, but theirs is just a gold-digging dame, so the love interest works only half-way.

The gal made the boys by feigning fatigue and requesting help to her hotel. The boys were just returning from work, both in he-man working clothes. She promises to wed the lads, tells them both the same dying mother story, takes them both for the $4,500 between them and blows them both in the a. m.

They say never again, and shake on it, but they both sprint after the next set of gams in sight.

It's supposed to be a comedy.

William Boyd is too good a boy to palm off in this sort of stuff. Alan Hale, always a villain, mostly German, until now, is still a threat as a comic.

Jacqueline Logan, who leaves off where the others begin, retains her mugging championship herein.

The title tacked on this Pathe feature must have been selected in an elimination contest run by another company for a third company's production. That's the only plausible explanation for its presence. *Bige.*

SISTERS OF EVE

Rayart production and independent release. Directed by Scott Pembroke. Screen story based on E. Phillips Oppenheim novel, "The Tempting of Tavernake." Hays Depew, cameraman. In cast: Anita Stewart, Betty Blythe, Creighton Hale. At Loew's New York, one day, Nov. 23, half double bill. Running time, 61 minutes.

Trying to bring an Oppenheim thriller to the screen would be a tough job, even with a lot of dough. Rayart doesn't make such a bad job of it in the last half of the footage.

"Sisters of Eve," as it is called, would be far better entertainment for the grinds and the lesser second runs were it made less ridiculous by titles. These are little more than quotations from the book. Slow moving and flowery, they give the production the manifestation of having been originally in many thousands of feet. The cut-to-the-bone reaction is not so good.

The bad but beautiful wife who cokes up her wealthy husband and gets a giant keeper to squeeze out the checks has too many in-laws. Creighton Hale as Tavernake is too immune to feminine susceptibilities to be real. He gives the boys a laugh.

But when hubby finally thrashes his keeper and holds the knife to his wife just as Tavernake is about to fall from virtue, the crowd gets a momentary kick. This is rapidly undone when Tavernake gets more ministerial than ever and his real love follows him to a far away isle in the typical Oppenheim manner. The finls meets with Hays' complete approval. *Waly.*

Eva and Grasshopper

(GERMAN MADE)

Ufa production and release. Directed by Dr. George Asagaroff. In cast, Camilla Horn, Warwick Ward, Gustav Froelich. Insects created and maneuvered by Starevitsch. Titled and edited by Joseph R. Fliesler. At 55th Street Playhouse, New York, week Nov. 17. Running time, 80 minutes.

Weak attraction even for the sure-seaters.

Only redeeming feature are the mechanical insects that do most of the things humans do and also talk in sub-titles. That brings in the fairy tale element and the moral angle. Boring after the first reel.

Evidently a serious effort, but gets onyl snickers after 80 minutes. Joe Fliesler's obvious titles don't help.

HONEYMOON FLATS

Universal production and release. Directed by Millard Webb from story by Earl Derr Biggers. Screen adaptation by Mort Blumenstock. Ross Fisher, cameraman. Cast: George Lewis, Dorothy Gulliver, Bryant Washburn, Kathlyn Williams, Ward Crane. At Loew's New York, one day, Nov. 16, one half of double bill. Running time, 65 minutes.

Honest wage earning lad breaking into harness the slightly pampered daughter of a rich daddy and snooty mah.

Flat life with young wives waving hankies to commuting hubbies biggest laugh in "Honeymoon Flats," newlywed comedy of fair program rating.

Bedroom scenes warmer than expected in this kind but okayed by ring in first reel. Attempts for drama occasionally don't hook. Acting too obvious by leads. *Waly*

THE CLOUD DODGER

Universal production and release. Directed by Bruce Mitchell from story by William Lester. Starring Al Wilson. Cast includes Gloria Grey, Pewee Holmes, Julia Griffith, J. Pat O'Brien, Jim Chandler. At Tivoli, New York, Nov. 14, one-third of triple bill. Running time, 45 minutes.

It's neither here nor hither in entertainment. Occasionally bright flashes of interest through the confusing maze of conflicting action but too infrequent and insignificant to help much. As a filler in a daily change grind this film just about carries its usefulness to the limit.

Story is of the thinnest variety. It concerns a speed demon arrested just as he is eloping with the gal and put behind bars for 30 days. While her lover is in prison the girl yields to her aunt's entreaties to marry a son of wealth and the ceremony is under way when the speedster is released. He arrives by airplane in time to grab the gal.

The fight scenes on board the plane are not convincing. Injection of a throwback to Indian war days, with the principals in the modern drama spotted in period surroundings, is unnecessary and obviously used mainly for the purpose of stretching the picture out into a full length production. *Mori.*

Complete cast of "White Silence" (Fox): Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolph, Frederick Graham, George Davis, Dick Alexander.

DIRECT FROM
Warner Bros. Theatre
Hollywood, Calif.
TOMMY ATKINS SEXTET
with
NELL O'DAY
Stage and Screenland Favorite Dancers
With 'Hold Everything' Unit
Week Nov. 24—Oriental, Chicago
Week Dec. 1—Paradise, Chicago
Week Dec. 8—Harding, Chicago
Week Dec. 15—Norshore, Chicago
Week Dec. 22—Tower, Chicago.
Week Dec. 29—Missouri, St. Louis, Mo.
Week Jan. 12—Capitol, Detroit, Mich.
Week Jan. 19—New Fisher, Detroit, Mich.
Appreciation to Brooke Johns and Lou McDermott
Direction WM. MORRIS OFFICE

ED LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

Great!
NOW AT THE Strand Theatre Vancouver, B. C.
JACKIE SOUDERS
and his Orchestra

JACKSON and LEE
"STEPS AND LAUGHS"
Start Fanchon and Marco Greater Stage Season
with
SALLY O'NEILL

Look to Eastman

Panchromatic motion picture film, now used in practically every important production, represents one of the many contributions, nothing short of revolutionary, made to the art by Eastman scientists.

In the future, as in the past, look to Eastman for advances that will help the motion picture industry to attain still higher levels of artistic achievement.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett. From an original story by Hal Conklin. Directed by TAY GARNETT

Here's one of the finest casts ever assembled—in the greatest characterizations they have ever played on the screen. Alan Hale, Renee Adoree, Fred Kohler and Clyde Cook were never placed better. They're a riot in this startling expose of the life of the carnival "racketeers" that literally runs rampant with realism.

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DIALOGUE *and* **SOUND**

*A Natural-*SOUND *or* SILENT

Action that thrills! Tragedy that stuns! Pathos that grips! Comedy that's sure-fire! EVERYTHING that makes a GREAT PICTURE!

Pathé Pictures *Talking Box-office*

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

Sensational News About

F MOVIETONEWS X

3 issues next week

and during December and January

RESPONDING to the public's tremendous enthusiasm for the talking newsreels issued regularly since December 3, 1927, William Fox will keep abreast of public demand by issuing additional talking newsreels until a daily service is made available to wired theatres beginning next September—*one complete talking newsreel every day.*

50 Movietone Newsreel crews now covering the world will be increased to 75 by next February.

In addition to 35 newsreel crews now gathering news material in the United States, the following countries are at present being covered:

England	Spain	Japan
Scotland	Algiers	Philippines
France	Egypt	Panama
Germany	Palestine	Brazil
Austria	India	Chile
Italy	China	Argentina

NOW 2 ISSUES WEEKLY

DEC. 1st 3 ISSUES WEEKLY

FEB. 2nd 1929 4 ISSUES WEEKLY

APRIL 6th 5 ISSUES WEEKLY

JUNE 1st 6 ISSUES WEEKLY

SEPT. 1st 7 ISSUES WEEKLY

FOX ALWAYS in the LEAD

Lay It on the Line, 3 Yrs. Advance or $75,000 Gross, Myers Says or Thinks

Although Abram Myers, Federal Trade Commissioner, is not putting himself on the record it is understood that he will give no serious consideration to the post of leader of indie exhibitors until their words take on a material background. The experiences of Aaron Sapiro and several others who fell for similar offers are advanced as one of the chief reasons for this stand.

If the indies really want a leader of Myer's calibre they will have to have plenty of kale on tap and untouchable, except by that leader.

Their latest effort drifts back from the recent Columbus pow-wow where the subject was hashed over without effect. At least three years' salary must be in the bank on the date that the leader decides to accept the job, it is said.

In this particular case there must be $75,000 and Al Steffes, insurgent head and motivating force among the real indies for a big name, is reported to be finding the getting pretty tough.

He is said to have been warmly received by the Ohio boys, their leader, William James having sold out to Loew, but when Steffes broached a tax of $10,000 from that state for his leader purpose the directors passed it up with a "taken under advisement."

He figures on tapping Fred Harrington's outfit in Pittsburgh for another $5,000. And Colonel Cole from Texas who extended the palm in the Hays office for $250,000 is instructed to ease another five grand from his rangers.

Steffes' own outfit near the north woods promises to be the Rockefeller of the donators with $15,000.

On a Limb

Charlie Pettijohn, Hays' attorney, says he told the boys at Columbus of his own experiences in New York

"I said," he said, "that it is a dangerous thing to bring nice boys in from Indiana and leave them hanging on a limb.

"I said," he said, "that others might start in the same way and go over to the other camp the same way that I did."

Charlie stated that he made these comments after cordially introduced by Chairman James and someone in the insurgent end of the table emphasized the "ex" of James' observation that the next speaker had once been counsel for the independents.

"So had Mayor Walker and so had Sapiro," Charlie commented, recollecting to the exhibitors that he had "fallen" for big promises as an innocent lad and had grown old enough not to murmur anymore about the absent $7,000 due in his last envelope.

"Yes," said Hays' right and left hands, "ten years ago they told me of 110 theatres and after three months on the job I was even buying their stamps," he said, he said, did Charlie.

Nadine Wayne
(GRACE DOUGLAS)
Douglas Keaton
(JULES GAILLARD)
FEATURED LEADS
IN
"GOING UP"
Broadway Palace
LOS ANGELES
Staged by LEO LE BLANC

FRANCES WILLS
SUPREME DANSEUSE
PUBLIX UNIT
"STEP THIS WAY"
Direction: WM. MORRIS

HERMIE KING
Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

ALFRED
BROWER
World's Fastest Russian Dancer
Direction WILLIAM MORRIS

CARLENA
DIAMOND
(DANCING HARPIST SUPREME)
Direction:
Walter Meyers, of Wm. Morris Agency

Reade Now Claims Publix Is Bidding

Publix is now dickering for Walter Reade's 23 New Jersey houses. Agents under Sam Dembow are surveying the properties, for which Reade asked Fox $24,000,000 in cash or collateral, subject to immediate turnover.

Reade says that the negotiations with Fox have been purely verbal and drawn out to the point where it is being "held up to ridicule." He denied it is sold, saying that the buy is now between Publix and Fox.

Fox's realty agent, A. C. Blumenthal, dislikes the idea of Reade rushing into print so often, and belittles, but does not deny, negotiations by Fox for the Jersey circuit.

Kid Units for Xmas

Chicago, Nov. 27.

Will Harris, of the B. & K. production department, is forming two special kid units for Christmas week, using 40 youngsters in each unit.

"Land of Make Believe" opens Dec. 22 at the Chicago and moves to Uptown the following week. "Mother Goose" opens at the Harding the same date and then goes to the Tivoli.

Harris also is producing a special musical comedy unit to open Dec. 15 at the Oriental, titled "Crinoline Days." Orchestra will be moved to the pit and the m. c. given a talking part in the book.

8 STATE RIGHTS MELLERS

Los, Angeles, Nov. 27.

J. Charles Davis is making eight melodramas starring Art Acord at Chadwick Studios.

H. B. Carpenter directs, with Paul H. Allen cameraman. Carol Lane is femme lead and Lynn Sanderson, kid, in cast. Davis will handle the state rights on his own.

Fox Taking Over 50 N. Y. Houses Next Wk.

William Fox will take over next week the first batch of the Greater New York independent houses he has been arranging for for some time. The batch will include at least 50 theatres.

With their transfer to Fox the present operators or owners of the houses will step out, possibly also out of the show business as exhibitors.

Others of the 160 or more indie houses Fox has under partial control through signature of preliminary agreements to sell, will shortly follow to the Fox possession with and under the same procedure. All of the transfers are being arranged and concluded by A. C. Blumenthal, the Fox real estate expert in his office suite at the Hotel Ambassador.

It is said that William Fox has increased his proposed capitalization for Fox's Metropolitan Theatres, the holding company for the Greater New York acquired houses from $22,000,000 to $50,000,000. With the increase are two new Fox holding companies, Fox's Northeastern Theatres, to take in the Poli Circuit in New England, from report, and Fox's Interstate Circuit, to receive such indie theatres as Fox may secure in the states immediately adjacent to New York and inclusive of Long Island houses.

Calif. Zoning Must Wait for W. C. Trial

Los Angeles, Nov. 27.

Action on zoning and clearance schedules in southern California is impossible at the present time because no zoning and clearance schedules are in force, according to the Film Board of Trade office here.

The assertion was made in reply to intimations that small, low-priced film houses in this territory are suffering as a result of the schedules and that the Hays organization has refused to do more than maintain a hands-off policy.

When the federal department of justice action was begun against West Coast Theatres circuit, the zoning and clearance proposition was dropped immediately, representatives of the board of trade stated.

The department's case, going to trial here Dec. 3, involves zoning and clearance as one of its phases. Until this action is settled and the status of zoning and clearance is definitely established, nothing will be done about a renewal of the schedules, it was stated.

Many exhibitors bought their product, when the selling season opened, on the old schedule basis, simply because they were accustomed to it and had found it desirable, the board of trade said, but it was entirely a matter between the exhibitor and the distributors, as the schedules are not in force.

Fortune Telling Ballyhoo For "Revenge" Film

Minneapolis, Nov. 27.

Something new in the way of a ballyhoo for a picture theatre was being provided at the State last week in conjunction with the showing of the Dolores del Rio picture, "Revenge." It is a Gypsy fortune teller who tells patrons' fortunes free.

The fortune teller is named Rascha. A tent has been erected for her on the mezzanine floor and her services are at the customers' disposal there. She is not even permitted to accept a tip.

Del Rio in the picture plays a Gypsy and much of the action centers about a band of Gypsies who comprise the usual number of fortune tellers.

Getting the free fortune telling along with the screen and other entertainment evidently appeals to the feminine fans. Biz started out very briskly.

DIALOG IN RUSSIAN FILMS

Los Angeles, Nov. 27.

Both "The Shot," by Alexander Pushkin and "Taras Bulba," by Nikolai Gogol, two Russian pictures to be made by Feature Productions, will have dialog.

Dudley Early is to write the dialog for "The Shot," slated to be made first. Production will begin shortly after Jan. 1. Lewis Milestone will direct both pictures at the United Artists studio.

Dept. Justice on Film Boards Has No Special Significance Claimed

Washington, Nov. 27.

Investigators dispatched by the Department of Justice to various cities to check up on local Film Boards of Trade has no special significance, according to the Department here.

A query over the assignment of Department agent, F. J. Fitzgerald, to look into the Film Board at Cleveland brought the reply from the Department.

The Cleveland investigation is part of a general plan by the Department to check such boards anywhere when complaints to the Department are sufficiently numerous to warrant an investigation.

Projectionists Drawn Into Musicians' Fight

Terre Haute, Ind., Nov. 27.

The Grand theatre, owned by the Fifth Avenue Amusement Co. of Louisville, and operated under the general management of Fred Dolley, was placed on the "unfair" list by the Musicians' Union and the projectionists received orders from national officers to submit a two weeks' notice, effective Dec. 1.

Local projectionists do not seem to be in sympathy with the musicians' grievance. It is generally thought that the order and the removal of the union workers in the theatre will not effect the operation of the house. It also is believed that Western Electric men will be sent here to operate the machines after Dec. 1.

The Grand has employed no musicians since the expiration of its contract Aug. 31 last, due to the installation of sound equipment.

Three other houses in the city, operated by Keith interests, may face the same situation soon. The Liberty, which already is using synchronized pictures, has avoided the trouble by shifting its orchestra to the American theatre, another Keith house, and by maintaining two organists, due to a contract.

Musicians here are in a continual turmoil due to internal politics in the organization. Charges of favoritism on the part of union officials are made and the union is demoralized.

Sheehan Waiting for 2,000 Wired Houses

Almost a year ago Winfield Sheehan and Director Raoul Walsh announced they were hurrying back to the coast to grind out "Behind That Curtain" as Fox's first 100 per cent feature talker. Now it develops Fox's complete schedule in this line has been held back for a number of reasons.

Getting their money back on these bigger talker efforts cannot really be seen, it is claimed by Foxites, until at least 2,000 theatres, nationally, have installations which will accommodate them. Because Western Electric calculations do not reach this total until about next fall it will not be until September, 1929, that Fox will lay down the long-length taker barrage he had planned a year ago.

Billing Shorts

Chicago, Nov. 27.

Lubliner and Trinz circuit, subsidiary of Balaban and Katz, is capitalizing on the old vaudeville style of billing acts by advertising its sound programs as "star vaudeville acts in sound." No other allusion made. Lobby displays have "stills" of the acts, in regular vaude fashion.

$2,500,000 for Schine

The purchase price of the Schine New York State houses in the deal with Fox is reported at $2,500,000.

It is understood the transaction does not cover the 30 Ohio houses operated by Schine. Schine is reported continuing as operator of the New York State line-up under the Fox regime.

The deal is reported set with only the legal details to be ironed out.

"Fool's" Chi Records

Chicago, Nov. 27.

Holding only first-run rights on "The Singing Fool," now in its eighth week at McVickers on a grind, B. & K. are advertising that the picture will not play any other theatre this year. They're certain the picture will hold up at least five more weeks; it broke the house record on opening and is still higher than normally good pictures rate on opening week.

"Singing Fool" also has broken all run records for pop-priced films here, as well as setting a new total gross record for any picture.

AL LYONS
AND
NEAL CASTAGNOLI
Featured in
FANCHON and MARCO
IDEAS
LOEW'S STATE THEATRE
LOS ANGELES
INDEFINITELY

FRANK JENKS
M. C. and Orchestra Leader
Now in 23rd Week
Appearing with Publix Units
METROPOLITAN THEATRE
LOS ANGELES

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

VINCE SILK
MASTER OF CEREMONIES
Golden Gate Theatre
Los Angeles
Says
"I heard what you said, pal"

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

JESSE CRAWFORD
ORGAN CONCERT
Mrs. Crawford at the Stage Console
PARAMOUNT THEATRE
NEW YORK
WEEK OF NOV. 24
"ANGELUS"
By Massenet
"I'M SORRY, SALLY"
(Leo Feist)

Great States, with 62 Houses in Ill. May Merge in R-K-O or Fox Deal

B. & K., Publix Sub., Holds 20% Only of Rubens' Chain—Up to $7,000,000 Involved

Chicago, Nov. 27.

Jules J. Rubens, vice-president and general manager of Great States Theatres' circuit, is in New York to complete a sales deal either with Fox or Radio-Keith-Orhheum, according to reports.

The Great States circuit is composed of 62 houses in Illinois, and is said to be netting over $1,000,000 yearly on operation. Its houses are strategically located in the smaller Illinois cities such as Aurora, Elgin, Joliet, Waukegan, Kankakee, Bloomington, Peoria, Rockford, Decatur, Quincy and hold a monopoly on show business in almost all of the towns.

The Rubens, five brothers, are said to hold 80 per cent of the corporation's stock, with Balaban & Katz holding the other 20 per cent. It cost B. & K. around $1,000,000 for their 20 per cent, the purchase having been made three years ago. Today Great States is recognized as one of the most prosperous and best organized small town circuits in the United States.

R-K-O and Fox

Acquiring of Great States by R-K-O would eliminate all film competition in the G. S. territory, for the latter and would add several weeks to its vaudeville bookings.

Fox's interest is said to be in consolidating Fox Midwesco in Wisconsin with the Great States' holdings in Illinois to form a Fox circuit holding the two states solidly outside of Chicago. A combined circuit of this calibre would exert considerable influence on surrounding states for the benefit of Fox.

If Fox acquires the circuit the entire Wisconsin-Illinois circuit probably would be operated by the present Great States organization. J. J. Rubens is mentioned as general operator for the combined circuit, including any new small town territory Fox might take over. Rubens is recognized as one of the best small town theatre operators in the country, having shown particular ability in putting over houses in towns of under 75,000 population.

Price in the contemplated deal is reported between $6,000,000 and $7,000,000. An appraisal of properties is said to be under way now.

Mid-West Theatre Corp., subsidiary of Great States, is the buying organization for over 300 theatres in this territory, including the Great States.

Henri LeBel
ORGAN CONCERTS
COMPARE!

BILLY SNYDER
The Juvenile Prince
Doing Time for FANCHON and MARCO in "HATS" Idea, with CHARLIE MURRAY
Direction WM. MORRIS AGENCY
P. S.—Just finished a very pleasant week with Hermie King in Oakland.

SMART LITTLE EXHIB

On a business visit to a film exchange a small exhibitor was asked whether his house is wired by W. E. or G. E.

"Oh no," he replied, "I made my own equipment."

Dent After 60 or 70 Houses Robb & Rowley Operated

Dallas, Nov. 27.

A report says Louis L. Dent, Dent Theatres, has negotiated for control of Robb & Rowley, operating about 60 or 70 houses, located principally in the Rio Grande Valley and the western part of Texas.

Both chains have model houses in Dallas, the Dents operating the Arcadia and the R. and R. recently having changed Pantages, downtown, to the Ritz. The Arcadia is a suburban.

Dent's is affiliated with the Saenger chain, with Saenger closely associated with Publix.

"4 SONS" AT McVICKER'S

Chicago, Nov. 27.

Fox's "Four Sons" will open at McVicker's Dec. 22. At that time Jolson's "Singing Fool" will have finished 11 weeks in the house. It will move to the Roosevelt for five weeks more.

Warners' Convenience

Los Angeles, Nov. 27.

First National sound stages will not be ready for synchronizing before Jan. 1.

"The Divine Lady," "Weary River" and "The Captive Woman" will be sounded at the Warner studio.

Jannings in "Concert"

Los Angeles, Nov. 27.

Paramount has shifted "The Concert" from Adolphe Menjou to Emil Jannings.

It will follow the latter's next subject, an alpine story written by Victor Schertzinger and Nicholas Soussanin, with continuity by Hans Kraly.

Musicians Are Called Unreasonable by Union

Milwaukee, Nov. 7.

What promises to be a split between the musicians' union and operators broke here last week when George Harris, former operator and now a member of the executive board of the Milwaukee Federation of Trades Council, rapped the musicians for their "unreasonableness."

The break came when the case of the Butterfly, grind house, was being discussed. The theatre has been running with two non-union organists but the operators carry cards and are working under a two-weeks' notice clause.

Harris' charge against the union came when the Butterfly management announced it has always been willing to employ union organists, but that the union has demanded that it employ a four-piece orchestra in addition. Due to the grind policy, it was said, the house cannot afford this, but the musicians refused to budge.

Harris in his attack said that he thought the musicians should now realize that their "high horse" methods are losing them more than it has gained them. He also said he did not favor the demand, thought that the Butterfly was fair in its offer to employ organists exclusively and that he believed that the operators should not accede to the demand of the musicians to walk out.

No Marks Settlement But May Be Reached

Chicago, Nov. 27.

There has been no settlement as rumored around here in the Marks Brothers restraint of trade suit against Balaban & Katz, Publix and Paramount. Hearing of the suit was postponed yesterday until Jan. 27.

Myer and Louis Marks were in New York last week, probably the basis of the settlement report. Understanding is that there is a chance the opposing factions will reach an agreement outside of court.

FILMS CUT DOWN AS TALKERS TO 4,300 FT.

Los Angeles, Nov. 27.

The first picture Harry Langdon is to make for Hal Roach will be a four-reeler. The M-G-M concern which releases the Roach products figures that the Langdon pictures with some other feature can take the place of a full length feature in wired houses.

This is similar to the idea that is being inaugurated at the Roxy in New York this week, where Fox is running a three-reel picture, "Napoleon's Barber," and a two-reel Clark and McCullough picture.

It is understood that Paramount has the same idea in mind for stories which cannot be properly made as full length features, to hold them to a footage of 3,800 to 4,300 feet.

Summer Attraction
Film Road Show
UNWED MOTHERS
Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

THE GREAT
JACK NORTH
SAYS:

Laying off successfully this week.

Having my jaw lifted as a result of singing "Sonny Boy" strenuously.

I knew Dave Schooler would be tremendous at the Capitol, New York; also my pals, Cy Landry and Jack Pepper.

And I thought I was going to rest this week!

Love is a wonderful thing, says Eddie Gill to

THE GREAT
JACK NORTH
WM. MORRIS AGENCY

It's the Great American Picture!

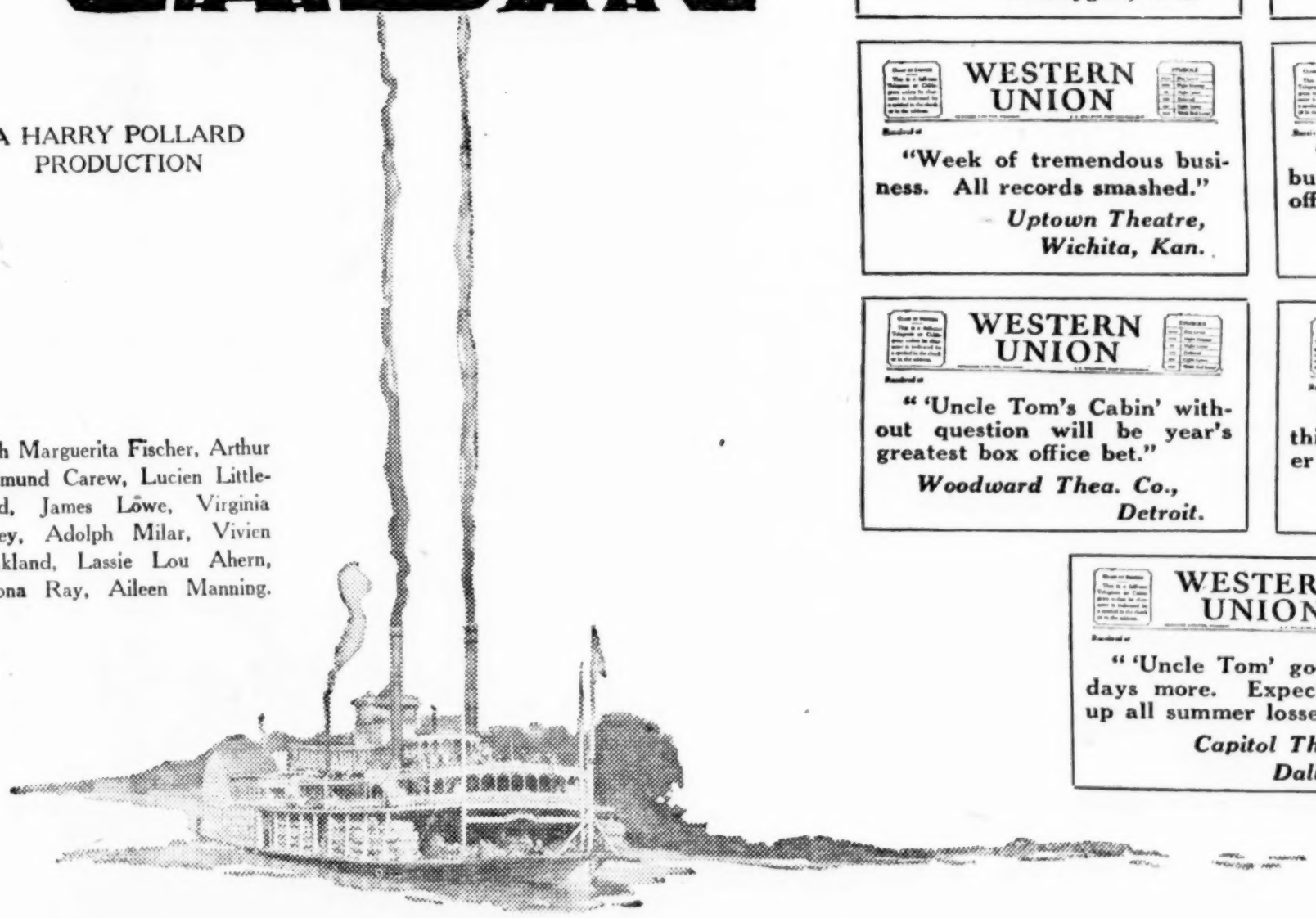
Exhibitors everywhere should play it--
every man, woman and child will want to see it

UNCLE TOM'S CABIN

CARL LAEMMLE'S
$2,000,000
PRODUCTION

A HARRY POLLARD PRODUCTION

with Marguerita Fischer, Arthur Edmund Carew, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning.



WESTERN UNION

"'Uncle Tom' broke all house records."
Sheboygan Theatre, Sheboygan, Wis.

WESTERN UNION

"'Uncle Tom's Cabin' did tremendous business; forced to hold over for second week."
Liberty Theatre, Oklahoma City, Okla.

WESTERN UNION

"Week of tremendous business. All records smashed."
Uptown Theatre, Wichita, Kan.

WESTERN UNION

"Thought I was hard-boiled, but 'Uncle Tom' knocked me off my seat."
Frontenac and Plaza Theatres, Detroit.

WESTERN UNION

"'Uncle Tom's Cabin' without question will be year's greatest box office bet."
Woodward Thea. Co., Detroit.

WESTERN UNION

"Proves conclusively value this great production in smaller towns."
Pastime Theatre, Charlotte, N. C.

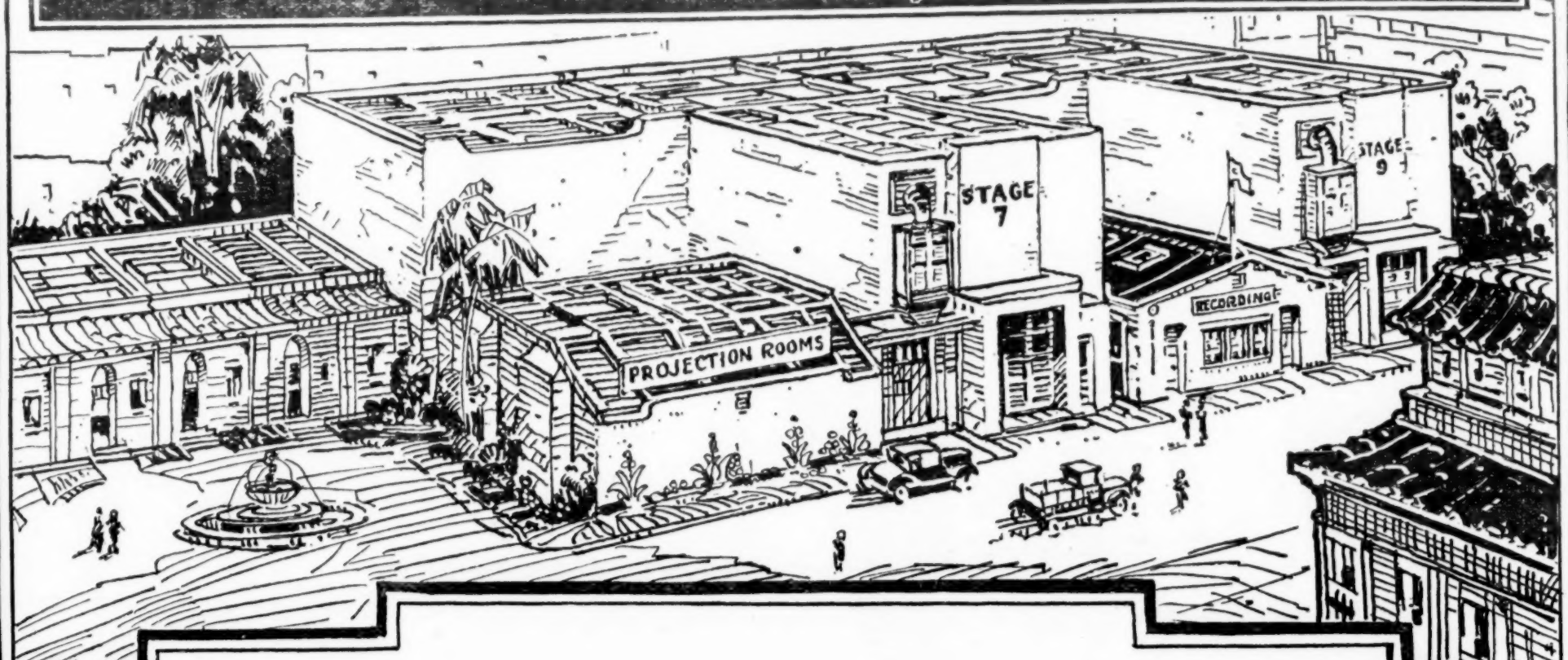
WESTERN UNION

"'Uncle Tom' good for ten days more. Expect to make up all summer losses with it."
Capitol Theatre, Dallas, Tex.

Book "THE MAN WHO LAUGHS" and let the magic name of Victor Hugo pack them in for you. Carl Laemmle gave you "The Hunchback of Notre Dame" and "Les Miserables." Now he gives you the most soul-stirring, the most dramatic of this great Victor Hugo trio. It is glorious entertainment for Big towns — for Little towns — for Everybody — Everywhere.

Paul Leni's greatest achievement
Starring CONRAD VEIDT and MARY PHILBIN

METROPOLITAN SOUND STUDIOS



SOUND HEADQUARTERS OF FIRST-LINE PRODUCERS

THE ONLY TALKING-PICTURE STUDIOS LICENSED UNDER WESTERN ELECTRIC SYSTEM FOR THE USE OF INDIVIDUAL PRODUCTION UNITS

Metropolitan's new sound studios, complete in every detail with the very latest Western Electric equipment, are now making talking pictures with either film or disc methods of recording.

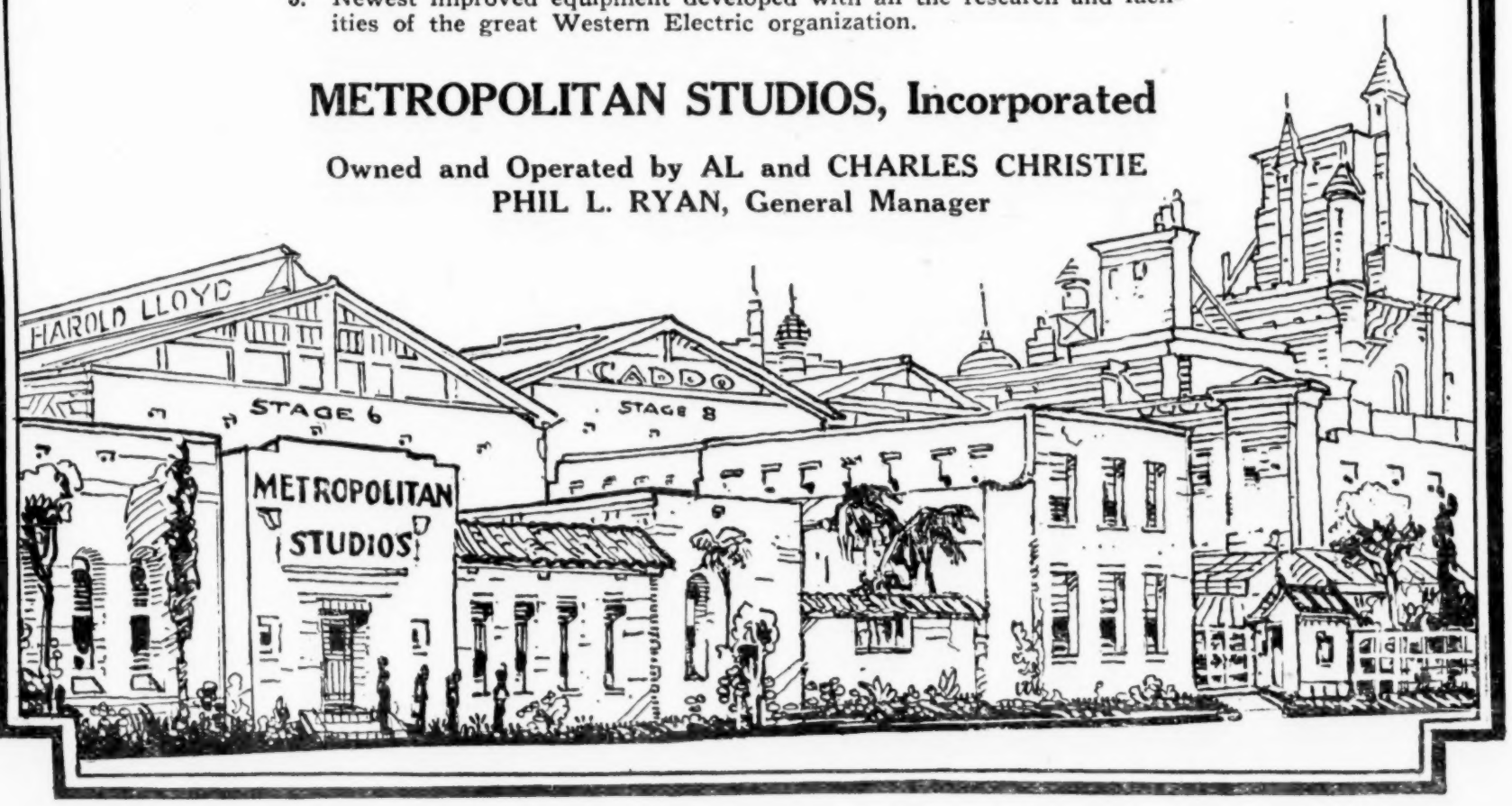
A HALF MILLION DOLLAR talking picture plant has been added to an already well-equipped million-dollar studio, the producing headquarters of such outstanding companies as Harold Lloyd, Caddo Productions, Christie talking feature and comedy units and others.

FEATURES WHICH MAKE THE FINEST SOUND-STUDIO TO DATE

1. Absolute sound-proofing of stages.
2. Highly trained and smoothly-operating crews which handle recordings as a unit for the benefit of producers not familiar with the technical details of sound filming.
3. Unit system of stages, so that construction on one does not interfere with simultaneous shooting on another.
4. An elaborate heating and ventilating system which gives ideal working conditions.
5. Newest improved equipment developed with all the research and facilities of the great Western Electric organization.

METROPOLITAN STUDIOS, Incorporated

Owned and Operated by AL and CHARLES CHRISTIE
PHIL L. RYAN, General Manager



Photophone's $4,500 Wire Equipment For Up to 750 Capacity—Vita Only

RCA Photophone's original plans for a $4,500 talker designed for the smaller houses up to 750 capacity are going into immediate execution to supplement the installations in the larger houses. These talkers will be solely for Vitaphone-type productions, i. e., on the disks, and will not be able to project Movietone type pictures, which has the sound recorded on a sound track on the side of the film.

R. P. Sawyer has been installed with Photophone by David Sarnoff to organize the sales end of this talker equipment as well as the others.

Exhibitors are leased the $4,500 equipment for 10 years, payable in one, two and three years.

A high rate of production schedule goes into effect, starting Jan. 1, with probably 100 machines produced weekly.

Photophone laid low on the cheaper talker until the independents came forcibly to attention.

The cheapest of the other equipment to accommodate both Movietone and Vitaphone is $8,500, for houses up to 750 capacity.

Sound Film in Color

Los, Angeles, Nov. 27.

Portions of "Broadway Melody," M-G-M first musical comedy in sound, will be treated by technicolor. At the same time "The Lucky," color short listed for M-G release, will be sounded.

TWO FOREIGN MADES

"Chopin," made by Film Historique of France, has been acquired by Affiliated European Producers. It figures on synchronizing the picture, which deals with the composer's life and music.

Same company has another European picture, "Holy Devil."

House Mgr. Forces Sunday To Vote Issue and Wins

Clarion, Ia., Nov. 27.

W. F. Smith, manager of the local picture house, who took the anti-Sunday ordinances by the horns three weeks ago, has thrown the ordinance for a loss. Each Monday morning since he began his shows Smith had appeared before the local justice and paid a minimum fine of $5, although the ministers of the town appeared in a body before the council and demanded that the penalty be sufficiently large to discourage the law breaker.

The council was divided and became even more so when Smith appeared with a demand the ordinance be taken off the books. He then proposed that a city-wide referendum be held and mindful of the many Mondays ahead offered to pay the cost of the election, figuring he would get a break either way.

The citizens endorsed his policy by a vote of 755 to 450 and Mayor Tompkins has announced that settles all argument.

"Old Arizona" Ready

Los, Angeles, Nov. 27.

W. R. Sheehan held a private preview of "In Old Arizona" at his home, where he has a miniature theatre wired.

Picture is a 100 per cent. sound and dialog, made mostly in Zion Canyon, Utah, and contains only three interior scenes.

It is scheduled for an early release at the Roxy, New York.

WATER DAMAGE AT LYNN

Lynn, Mass., Nov. 27.

Fire this morning did several thousand dollars worth of damage to the Olympia. A passerby noticed smoke issuing from windows on the third floor and rang in an alarm. Upon the arrival of the fire department another alarm was immediately sounded.

Although several thousand dollars worth of damage was done to Lynn's most up-to-date theatre, it was mostly from water, the fire being confined to a storage room.

Union Sq. Destroyed

Pittsfield, Mass., Nov. 27.

Goldstein Bros', Union Square theatre (films) was destroyed by fire late last night, with a property loss of about $100,000. Fire broke out backstage an hour after the house had closed for the night.

Blaze lowered local number of theatre seats by 1,200.

French Film of Natives

"Finis Terrae," a French-made film directed by Jean Epstein for the Societe Generale des Films, will be distributed on this side by Affiliated European Producers, Inc.

Film was taken on an island off the coast of France, without a professional actor in the cast. Only natives employed.

Useless Street Decorations

Chicago, Nov. 27.

Street decorations around the Oriental theatre are becoming a much felt pain, whenever a new band leader opens at the house.

Latest bunting spread is banal and useless!

Houses on States' Border Enjoined on Sundays

Dallas, Nov. 27.

Arthur Hardin, manager of the two houses which Saenger operates in Texarkana, Texas, has been indicted on eight charges for violating blue laws which have been made effective in that town beginning Sept. 30.

Hardin was arrested for the first violation when he kept open the first Sunday after the new ordinance. Ministerial Alliance of Texas kept after him and finally succeeded in bringing criminal charges against Hardin. Fine for violation of the blue law runs from $20 to $50.

The two Saenger houses were closed by court injunction Sunday, Nov. 4, and have remained silent each Sunday since. Texarkana, located right on the border line between Texas and Arkansas has a population of 15,000, half of the town is subject to Arkansas laws and the other half to Texas laws.

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Roy Davidge Film Laboratories

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W. E. TACT SIDESTEPS CLASH ON SUBSTITUTE

Urge Quality Point Only Until Class Indie Sounder Comes—Then Maybe Fireworks

The concessions which a father extends to a naughty boy are already being aped by Western Electric in dealings with film licensees.

Only when something is done which would merit a spanking will a spanking be administered according to the electric's attitude. So wide in judgment and inclined to be lenient is W. E. that only national distribution of an indie sound where 700 or more theatres with their equipment are affected gets a rise out of them. Then they would

(Continued on page 63)

Off L. A. Preview

Los Angeles, Nov. 27.

W. R. Sheehan does not believe in previewing around Los Angeles, what he calls big pictures.

Nov. 21 the final shots of "In Old Arizona" were made at the studio. It is an all-talker.

Nov 24-25 Sheehan, with Sol Wurtzel, took the picture to towns close to San Francisco where houses are wired for a preview to get the audience reaction.

The picture is scheduled for Dec. release.

"Modern Maidens" Next

Los Angeles, Nov. 27.

M-G-M's sequel to "Dancing Daughters" will be "Modern Maidens" instead of "The Brass Band."

The story selected is an original by Josephine Lovett. It will be directed by Harry Beaumont.

Schwartz Explains

The criticism of the A. H. Schwartz and other neighborhooders' playing the same features in their houses simultaneously is not wholly so.

As a usual thing, where an exhib like Schwartz in Brooklyn, has his territory sewed up, he plays the feature for two or three days in the biggest house, i.e. the one getting the largest admission tariff, and then rotates it to the smaller theatres in the neighborhood for the last half of the week, or the first half of the following week, whatever the schedule may be.

Schwartz exemplifies this with his Albemarle, Farragut, Linden, Rialto and Patio houses, all within a mile radius of each other, playing his bookings two to five days apart.

PUNCH AND JUDY

For Kids in L. & T. Non-wired Houses

Chicago, Nov. 27.

Lubliner and Trinz circuit is putting on Punch and Judy shows for children's matinees in their non-wired houses.

Kid shows are given by Mardo (J. H. Barry). This is his second engagement in the houses.

Dembow Off for Coast

Sam Dembow leaves for the Coast today (Wednesday) to supervise the resumption of operation by Publix of its Coast houses in Los Angeles, San Francisco, Portland and Seattle.

Dembow will stay west until he has established a Coast organization to run the theatres.

YOUNGER'S 10TH YEAR

Los Angeles, Nov. 27.

Hanging up something of a record for a scenarist, A. P. Younger has signed a new contract with M-G-M making his 10th year with the company.

Opposes C-F-P's Entry Into Quebec City

Proposed construction of a new $1,000,000 theatre in Quebec, Canada, a town with a population of 135,000 with less than 20,000 English-speaking inhabitants, by Canadian Famous-Players has been blocked temporarily through a decision rendered last week by Judge Tessier against using a "public thoroughfare" involved in the land deal.

Official Quebec is reported against the entrance of the C. F-P. into the city. It is understood that members of the provincial legislature and others are heavily interested in the Auditorium, the only combination house in the city and opposed to a new theatre.

Sound News for Pres.

Washington, Nov. 27.

President Coolidge, at the Swannanoa Club, Virginia, over Thanksgiving, will be regaled with the latest Fox sound news reels and talking shorts.

Jack Connolly, foreign Fox sound news rep, attended to the wiring for the President. He will be at the Club for the holiday. Connolly sails back to Europe Dec. 4 on the "Leviathan."

COLE IN VITA STUDIO

Sound effects at the Warners' eastern studio (Vitagraph, Brooklyn) will be under the supervision of Dean Cole, former chief engineer for the Des Moines broadcasting station WHO.

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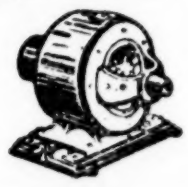

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LITERATI

Changes on Life

Robert E. Sherwood is reported to have resigned from the editorial chair of Life, taking effect Jan. 1. Norman Anthony from Judge is his reported successor.

Several of the present staff members on Life will depart. Bob Benchley leaves New York for the coast this week, to dangle around Fox's talking shorts. He may sever his Life association.

Lardner on Telegraph

Ring Lardner goes on the Morning Telegraph (New York) this Saturday and the paper is to change from a seven to a five column makeup. Lardner will do a daily column, believed to be his first regular newspaper duties since leaving the Chicago Tribune, although he syndicated a Sunday column for some time.

Ring's brother, Rex, is already on the Telegraph, having been there a few weeks.

Ad Agency, Personal Service

Board of Tax Appeals in Washington has ruled that an advertising agency is a personal service corporation. Case decided was the H. K. McCann agency of Manhattan.

This ruling will result in a considerable tax savings to the agency.

487,000 for Mirror

The New York Mirror (tab) was running 487,000 last week and will easily pass the half-million circulation mark before the new year. Under the current editorship of Walter Howey, its first skipper, it picked up like a house afire. Coming out for Smith, it drew a spurt, and a serial publication of the sensational best seller, "Bad Girl," got it over the grade. With all other papers, it also shared in the salutary combination of the election, the "Vestris" disaster and the Rothstein mystery as pullers.

All New York dailies are up somewhat as a result.

Out After Trouble

The National Trade Journals, Inc., is forging ahead in the battle between a number of groups for more or less control of the trade journal field. National Trade Journals added five publications to its holdings last week, with the McGraw-Hill and others now scouting around feverishly to even the score.

Photoplay's Sub Bonus

Photoplay magazine is circularizing members of the motion picture colony in Hollywood for circulation and renewal of subscriptions by offering a set of kitchen utensils for each new subscription.

One of the sets includes an ice pick, egg beater, bread knife and a pancake turner.

Dramatic Correspondent

Thomas C. Stowell, Capitol correspondent of the New York Herald Tribune, has been engaged as director of a Little Theatre group in Glens Falls, N. Y. Stowell makes several trips weekly from Albany to Glens Falls to fill the coaching role. He is also director and leading man of the Albany Players and is the author of several vaude sketches.

Stowell began his dramatic work at Wesleyan. He is well known in the newspaper field.

Pioneer Coast News Service

Welland Gordon, for 10 years with Associated Press, in association with Marvin Willard and S. E. Gorsline of the same body, has organized Los Angeles News Service, first of its kind west of Mississippi. A crew of 24 men has been engaged.

Walter Clauson will succeed to the management of Associated Press in Los Angeles and in charge of the day office. John Hardy will be on the night side.

1st Coast Radio Critic

San Francisco Bulletin is first daily on Pacific coast to install a radio critic. Anderson Tyson, with a byline, daily reviews radio programs, mostly local. Is panning freely as occasion demands. He's rated as knowing what it's all about in radio circles.

13,000 Words a Day?

Navy Department statistical hounds are responsible for the statement that 13,000 words a day are being sent by the 20 reporters aboard the Maryland in describing the activity on President-elect Hoover's boat ride.

Associated Press, through a tie-up with the Navy, is sending Hoover daily summaries of the news. Not to the tune of 13,000 words a day, though.

Cooper on P. A.'s

Current issue of the Century Magazine contains an article on press agents by Kent Cooper, general manager of the Associated Press, in which those industrial public relations counselors get none the best of it. Theatrical p. a.'s are treated more leniently by the A. P. chief.

Eaton on Telegraph

G. D. Eaton, who edits Plain Talk for the cultured but anarchist set, has written a piece about the brief return of the Morning Telegraph to its legendary state of bohemian intemperance. The phase of the paper passed about two years ago in a severe headache for all concerned, but Eaton, who was among those present as the Telegraph's book reviewer, relates that it was an enjoyable experience. Article will be in a forthcoming issue.

Times Tragedy Story

A New York Times' associate correspondent, W. W. Davies, of La Nacion, South American publication, was one of the Vestris' survivors and wrote a detailed account of the tragedy.

Air Mags Vogue

Air stories now exceeding in popularity tales of the West, with the latter getting rather meager play just now. Air story mags growing by leaps with the demand for Western tales reflected in the action of

(Continued on page 58)

Inc., extends its heartiest congratulations to

METROPOLITAN

upon the completion of their new talking picture stages.

These stages are equipped with Mole-Richardson incandescent lighting units.

MOLE-RICHARDSON, Inc., 941 N. Sycamore Ave., Hollywood, Calif.

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Yellow Peril Floor Shows May Be Circuit-Booked by Agency—1st Time

A circuit of Chinese restaurants, including five weeks of bookings, is being built up by the Metropolitan Booking Office. Circuit presently includes Providence, Albany, Montreal and two different stands in Boston.

Efforts of theatrical bookers in the past to line up a circuit of chowmeineries have met with little success. Chinese have generally refused to surrender the talent-picking prerogative to an outsider. Each act they insist upon seeing personally. This prevents consecutive bookings from any one source.

Another angle has been the stinginess of many of the Chink places using floor shows. Their ideas on salary frequently stopped at $75 a team. Another possible factor has been the matter of tong affiliations. Practically every city of any size has a Chinese cafe capable of supporting a small floor show, it is stated. If any sizeable number of these could be lined up it would create an impressive market for talent.

LEOLA LANE WITH FOX

Engaged for Pictures—Formerly of Lane Sisters

Leola Lane has been engaged by Fox for five years in pictures, to make talkers and silents.

While appearing with George Jessel in "The War Song," Miss Lane completed "Speakeasy" for Fox in New York. She closes with the legit show tonight (Wednesday), leaving for Hollywood tomorrow.

Her sister, Lota Lane, replaced Beth Meakin in "Luckee Girl" at the Shubert, Philadelphia, Monday.

As a sister act, the Lane girls were one of many such combinations. Arthur S. Lyons split them up and in several months has carried them far.

Variety of Vaude In St. L. Dept. Stores

St. Louis, Nov. 27.

Toy Towns in St. Louis' big downtown department stores have opened special vaudeville shows.

One store here has a real circus, with live animals pacing to and fro. Another store has recruited some clowns. There are rows of small chairs for the little folk in this store.

Another store has summoned a magician, and he wears all the frills and furbelows of his type of a quarter of a century ago.

Toy Towns are prospering as they have not done this long time before Christmas for many a year.

Managers of the stores say they are recruiting theatregoers for tomorrow's audiences. Whocantell?

IRVIN COBB WON'T

No further attempt to bring Irvin Cobb, author, into vaude will be made at this time.

Cobb has too many other things taking his time to permit a stage debut.

VINA DELMAR CAN'T

Vina Delmar's proposed fling at vaude is off.

Publishers of her book failed to consent.

WEEK-END GRIND AT 81st

Keith's 81st Street, New York, is adopting a grind policy on week-ends, beginning next week.

The house has played two-a-day straight through the week.

Mammy Singers, Look!

Harry Rose wants free space for some gratis advice to mammy singers:

Sing "King for a Day" and save your knees.

Bottle of Red Ind. Ink As Token for New House

Memphis, Nov. 27.

Bob O'Donnell of the Interstate Circuit, here attending the opening of the new Orpheum last week, got the laugh of the season. As the premierer performance was ending a group of showmen stood in the lobby. O'Donnell told the manager of the house he wanted to extend his congratulations upon a beautiful theatre; to leave with him a little token of usefulness, passing over a bottle of red ink.

Everyone but the house manager thought it funny. Some thought that perhaps the manager hadn't found yet that Memphis is a six-day town and frozen.

Another incident was of J. L. Highsaw, high school principal, presenting three tickets he had held for the final night of the old Orpheum when it burned. The new house redeemed them.

While the third laugh was a wire of congratulations from a prominent Chicago agency.

Marion Harris Walks Out on Shubert Show

Dissatisfied with her role, Marion Harris walked out on the rehearsals of "Well! Well Well" the Jack Pearl musical comedy, adapted from Montague Glass' "Why Worry?" The Shuberts, who have Miss Harris under a term contract through Lyons & Lyons, have complained to Equity. In addition, the comedienne is understood to be "in" to the Shuberts for several thousands of dollars borrowed on her contract calling for $1,500 and $1,750 a week.

From the start Miss Harris was displeased, reporting late for rehearsals after missing the first few days of the calls.

Aimee Atkinson has been selected to succeed Miss Harris. Abe Lyman's orchestra from the Chicago company of "Good News" is virtually set through L. & L. to go into the show. Lyman will double into a nite club when in New York. He recently turned down the Parody Club because of no legit show to double with, preferring to get himself set in a Broadway production first and not rely chiefly on the cafe.

Mrs. Peabody Says

Speaking for her husband, Mrs. Eddie Peabody denies backstage altercation with the stage crew at the Paramount, New York, last week, and avers that there was no audience-baiting of any kind.

Peabody was to have closed at the Par tonight (Wednesday), but Katz decided on Peabody making two more talking shorts for Paramount. Peabody finished one last week, using Hal Kemp's collegiate orchestra from the Manger hotel as his subject, with Kemp himself remaining in the ranks.

Sharkey's Fight Skit Cold

"The Semi-Final," starring Jack Sharkey, former bantamweight champ, folded last week after short showing dates.

NEED 45 ACTS TO PUT ON NORMAL BENEFIT

And Every One a Backstage Squawk Fest—Getting Tough to Dig Talent

About 45 acts are required to stage a successful Sunday night benefit for the sundry and various New York charities that seek this form of support. The task of corralling this much free talent is no cinch. It has a technique of its own.

The talent digger is energetic, persistent, aggressive, undismayed, learning to compete with all the alibis from laryngitis to broken legs. It frequently comes down to a duel between the actor and the free talent prospector with the latter matching patience and salesmanship against the actor's disposition to stall, duck, squirm and wiggle. The actor has traditionally been a ready friend to charity, but the demands on his services have become increasingly numerous. Besides, Sunday is Sunday to the actor and a few legit stars insist on contract clauses stating "no benefits."

Perhaps the greatest source of antipathy by the actor toward Sunday night benefits is the matter of running the show. A confused or untactful stage manager can mess everything up. Actors dislike waiting around back stage on these occasions, although those arriving early may be anxious to pass up the early spots. Late arrivals want to go on immediately, big stars insist on a star's prerogatives and lesser actors don't want to follow stars, everybody complains, the music is bad and a general lack of system is evident.

The unhappiest Sunday nights have been spent by various vaudevillians appearing at the command performances of the N. V. A. These acts have not had the compensating satisfaction of having helped hungry children or needy unfortunates. Theirs has been a performance for the entertainment and diversion of well-fed laymen friends of agents, bookers and executives.

The average Sunday night benefit, when properly exploited, grosses from $3,000 to $3,500. The margin of net varies. In the case of the Hearst Christmas basket fund everything taken in is net, as W. R. Hearst personally pays all expenses. This is said to amount to around $35,000 each year. The Hearst papers undertake to give free publicity to actors in return for their services.

Buckner's Deportation

Washington, Nov. 27.

Arthur Buckner is resting in jail in St. Louis under a warrant for deportation issued against him by the Immigration Department in May of this year. If Buckner is freed in the St. Louis criminal action, he will be immediately deported to Canada upon its completion.

It is said that Buckner informed the immigration officers he has served three jail terms; two in Atlanta and one in Sing Sing. Buckner admitted the first two were for using the mails to defraud and the other for attempted larceny.

Buckner also said he had been declared insane at Bellevue Hospital in New York in June, 1919, and committed to Ward's Island. He claims the insanity plea and commitment were the result of his faking, as he had tried to avoid prosecution on a criminal charge.

Buckner has been writing to almost anyone he could think of in the show business, asking for funds to avert deportation, but is fully aware the warrant for his deportation has been issued.

Lew Cody Jams Bookings with Two Salaries and Two Agents in N. Y.

Through authorizing two different agencies to represent him, Lew Cody, the picture star, jammed both up and cost one of them, Lyons & Lyons, a gross loss of $358, or a net of $258, after deducting their $100 commission as 10 per cent. of $1,000. This was Cody's salary for three days the first half of last week at Fox's Audubon. The other agency involved was William Morris.

Both agencies claimed Cody. Through Walter Meyers, Morris' western rep, and William Rowland, similarly for Lyons & Lyons, the picture star was offered at $1,500 a week. Cody misunderstood that L. & L. had him set at $2,500 a week and gave that office the preference.

On the strength of this, Cody was headed eastward from Hollywood and reached by wire in Albuquerque, that Lyons couldn't get more than $1,500 for him. Meantime, Jack W. Loeb, the Fox vaudeville booker, had Cody billed and ballyhooed in the Audubon (N. Y.) neighborhood on the strength of an alleged understanding from Lyons that Cody would play the first half on a $1,500 pro rata scale. Cody was only available for three days because of a Saturday opening in Detroit.

Cody insisted and Lyons agreed with him that they were offering him on a $2,500 weekly basis, but that Loeb penciled him in for $1,500. Loeb had grown irate at Lyons for asking $2,500 when Morris offered the picture star at $1,000 cheaper, whereupon Lyons is alleged to have okayed Cody at the lesser figure.

Cody's Regret

Cody, in New York, agreed to settle for $1,000 for the first three days. Since pro rata on $1,500 a week is $642, that is all Loeb said the Fox office would pay, leaving Lyons no alternative but the remission of the $358 difference to make up Cody's salary.

Arthur S. Lyons states that Cody did not know of this until later and regretted the error.

He offered to refund the money. Meantime, Cody was pencilled in for Fox at $2,500 for the Brooklyn-Fox the week after next.

Morris' version, through Eddie Meyers, is that his brother, Walter Meyers, the Morris agency's west coast rep, had offered Cody at $1,500 for four weeks, which Loeb, through the New York Morris headquarters, okayed.

Both L. & L. and Morris offered Cody to the Loew office. Ben Thau turned down Arthur Lyons, and Marvin Schenck dittoed to the Morris agency.

Talker of Career of Street Car Operators

Van and Schenck are dated up in the spring to make a full length talking picture of themselves and their career.

It will go back to the time when Joe and Gus stood in as motorman and conductor on the same Brooklyn street car. As it became mutually agreeable between them and the company for the blow off, the two boys started to sing in their favorite home town district, Bushwick, Brooklyn.

The natives over there in those days were mostly German. Not understanding the boys' English they yelled for them to stop. One of the Keith bookers of that period, almost as intelligent as they are at present, mistook the tumult for an ovation, and gave Van and Schenck another week.

By that time Gus and Joe knew all about show business and borrowed a clacque for the second engagement. They are still paying off for the clacque, but it made them. Van and Schenck then started to ease into the big money, remaining in it, and now weekly nicking Keith's for $2,500, still singing.

They are the only home town boys who ever had a political club named after them, also in Bushwick. That section has stood firmly faithful to their favs and the boys have a standing offer to return there any time to operate an auto bus, Bushwick having become that modern.

These little side incidents and many another, including their yacht, will be in the talker, to be made by Fox or M-G-M, according to which bids the highest. Both are bidding now.

Jim Barton Canceled; Too High for Small Town

James Barton through his attorney, Nathan Vidamer, has filed suit for $7,500 damages against the Metropolitan Booking Office, Inc., of Boston. Barton was booked for three weeks of independent vaudeville at $2,500 a week. He played one week (Sept. 3) at the Strand, Portland, Me., but the interests owning the Strand refused to play him at their Capitol theatre at Springfield, Mass., and their Palace in Haverhill, claiming he was not worth that kind of money to a small town circuit.

Barton sued Metropolitan, which issued the contracts, asking the two unfulfilled weeks' salary plus another $2,500 for damage to his professional reputation because of the cancellation.

Musician Survivors

The four members of the "Vestris" orchestra, all saved, are the latest survivors landed for vaude. They open for Keith's at the Palace, Hoboken, N. J., last half this week.

Men are Andrew Dardocz, violinist and leader; Conrad Werner, Roy Royal and Edwin Conrad.

They will turn 25 per cent of their vaude salary over to the fund for widows and children of victims of the disaster.

ROESNER'S TERM FOR LOEW'S

Walt Roesner has been signed by Loew for two years. He will be m. c. at Loew's Valencia in Jamaica, L. I., opening Dec. 22. Roesner just completed a year at the Capitol.

Valencia will probably play presentations from Capitol, shows moving to Jamaica intact.

Mrs. Ball in Act

When the American Shipper rescued Mrs. Mary Ball and Paul Dana from the sea following the sinking of the Vestris, the captain told newspaper men that they were "two of the bravest people he had ever met." Dana has since sailed on another boat for South America, but Mrs. Ball, just out of a Long Island hospital, is going into vaude.

Abe Feinberg obtained Providence as an opener.

Mrs. Ball expects to be booked in New York houses later.

EDDIE DOWLING FOR FBO

Eddie Dowling is reported engaged to make a talking full length talker for FBO.

Dowling recently sold one of his plays to Fox for a talker.

Danny White's School

Kansas City, Nov. 27.

"Dancing" Danny White, in vaude for years, is quitting to open a dancing school here.

NOTICE TO PERFORMERS AND MANAGERS!

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BANKER HEADING KEITH'S?

Ford Chokes Off Benefits Promiscuously in Keith's; A Much Abused Practice Before

At last week's weekly meeting of Keith's New York managers, John Ford directed the house managers to refrain from ordering any act to play a benefit performance without the sanction of Major Thompson, in charge of managers, or the home office. Same instructions go for agents.

According to Ford, playing benefits now is something different from the time of two-a-day. At present, with acts playing three and four shows daily, their own time is slight and precious. In addition, according to Ford, it is an imposition to order an act to work a midnight benefit without compensation after the four performances at the theatre.

Besides the benefit order, Ford informed the managers that in many ways the manager's work has not been satisfactory. He suggested they pep up more than in the past.

He accentuated the growing slovenliness of presenting and backgrounding acts. In Ford's opinion a good vaude show looks bad when anything, no matter how slight, is present to draw the audience's attention away from the show itself.

In this category, according to Ford, are misplaced lights, pied enunciators, unfavorable settings and noisy ushers.

Managers were advised to rectify all prevalent unsatisfactory conditions immediately.

The benefit abatement followed Ford's order last week to take down the unauthorized and unsigned notice posted on the Keith bulletin board, directing agents to arrange free shows for Sunday night $3 feeds at the N. V. A., mostly attended by New York salsemen out with buyers, who make the N. V. A. their big free show headquarters for that evening.

It is said obligatory benefits, such as those for municipal departments for reciprocal favor, are excluded from the general order.

No Room for Actors

Vaudevillians, whether working or laying off Sunday, when applying for a Sunday night table reservation at the N. V. A. were usually informed all reservations had been taken. How or why the dough-saving buyers with their out-of-town rubbernecks always got a break Sundays at the $3 table d'hote no one ever found out. Nor were the N. V. A. tickets on sale by speculators.

When E. F. Albee was wont to wave his wand and the Palace building started to tremble, "benefits" were so thick that some actors had to play a series before taking a money date. The practice grew into a habit until almost anyone in the Keith agency with authority would send out word that "the boss wants so and so at this or that benefit," until the number of free bills given weekly through the Keith office for some individual or organization created a suspicion that someone with most of them was raking off change on the side. This could never be fixed, however strong the suspicion remained.

Albee's Solicitude

Albee himself found enough benefits, however, and the Keith acts had to play them, despite their state of health or feelings. It grew to be so common that actors only yawned when notified by their agents of another free show "for the old man." Albee, always so seemingly solicitous from his publicity for the actors, somehow forgot about "the poor actors" when it came to salary or benefits.

So insidious was this benefit thing in its mind impress with acts and denoting their disgust at the N. V. A. also with the methods employed to promote the N. V. A. for a one-man personal publicity campaign, that when agents called for eight or 19 acts for an N. V. A. Sunday night, they usually had to put in a call for 30 or 40 turns to insure any kind of a professional backstage attendance at the Albee clubhouse. While if an agent asked his acts to do the favor of a benefit show for some deserving society, there was seldom a disappointment.

Thos. G. Beatin Killed By His Wife's Lover

Baltimore, Nov. 27.

Thomas G. Beatin was shot and killed Sunday by Frederick Ledbetter when Beatin burst into Ledbetter's apartment, finding his wife there.

Ledbetter is held charged with murder. Mrs. Beatin stands with him. She stated to the police her lover had killed Beatin, as otherwise her husband would have killed them both.

The police have letters written by Mrs. Beatin to her husband, in which the wife mentioned her greater love for Ledbetter.

Beatin evidently had information his wife would be at the Ledbetter apartment here Sunday and broke into it, when the shooting occurred.

Beatin was the asst. mgr. of the Roselle Park (N. J.) theatre. He and his wife had been separated but a reconciliation had been reported. Beatin had stated to friends that he was trying to save enough to furnish a home for his wife and child in Roselle Park. To accomplish that he had been sleeping in the theatre.

Roy Cummings' Cross Answer in Divorce Case

Los Angeles, Nov. 27.

Roy Cummings' inability to get to Los Angeles forced an indefinite postponement of the actor's cross divorce complaint against Irene Shaw Cummings, his second wife.

At a preliminary hearing, Superior Judge Hanby granted her request for $275 a month alimony, $45 of which was to be spent for the care of two Great Dane dogs.

DOWNTOWN MAN AS R-K-O PRES.

Selection by Keith-Radio-Orpheum Board May Be Made Today (Wednesday)—Actual Operator of Entire Chain Named Later—Believed Operator Will Come from Picture Field

NEW RADIO PRESIDENT

Herbert Bayard Swope may be the incoming president of the Radio Corporation of Auerica, succeeding Major-General James G. Harboard, who will proceed to the Orient on an exploitation trip for his company. It is a report arising this week.

Meanwhile David Sarnoff, unaffected by any presidential change in R. C. A., of which he is general manager and vice-pres., has not yet named his selection as president for Radio-Keith-Orpheum. A R-K-O board meeting was held Monday but nothing came out. Another is dated for today, when a choice may be announced.

The president of R-K-O will be a downtown banker, it is reported.

A slight change in plan of officering R-K-O is reported held by Sarnoff. Pursuing his policy of having a commanding figure at the head of a Radio enterprise, it is said that Sarnoff's idea is to have such a man in the high post of R-K-O. While the operator to be selected will occupy a post similar to his own in R. C. A., although Sarnoff is also president of R. C. A. Photophone, a subsidiary.

Naming of the actual operator for R-K-O is expected to follow by some days the naming of the president.

Keith's Operator

The choice of an operator for the entire Keith chain and FBO may be a more difficult problem for Sarnoff than that of a president. It is said that two or three names have been under consideration by Sarnoff. Neither one is directly in vaudeville at present, but all are in pictures, with one a national operator, who came up from vaudeville.

H. B. Swope is the executive edi-

(Continued on page 36)

Show People Playing the Market

Keith office, as well as the rest of show business, is playing the market. Agents are buying stocks and booking acts on the side. So are many bookers.

Rise and fall of the wall paper is uppermost in discussions in the Palace building, from bookers and agents to minor employees and elevator boys.

Vaude and elevators are secondary.

Following are the experiences of a Variety reporter in a search for news in the Palace building on an afternoon:

Reporter: How's it, kid. Fifth floor.

Elevator man: See where the ticker was two hours late yesterday? I'm fine.

Uniformed Guard: I think he's out, but I'll go and see. I made two points yesterday.

Reporter: Never mind, I'll go in anyway.

Reporter: What's new? I'll even taken a new act (pulls out pad).

Agent: Not much new, only I could've kicked myself yesterday when K-O jumped to 42. I walked at 35. What a chump.

Reporter (pocketing pad): That's not news.

Agents: What's not news?

Reporter (getting fresh): That you're a chump.

Reporter: Any great big acts on that little book of yours?

Booker: Nope. Anyway, why don't you stop asking questions? Do you want a real piece of news?

Reporter: Even an unreal piece (pulls out pad).

Reporter (to himself): I hope his house in Charlesburg is dropping vaude, or something like that.

Booker: Did you know about Max Gordon's option on 10,000 shares? Yes? Well, Gordon exercised the option. But he had to sell most of it to pay interest. Sold almost all under 32. Now it's at 42. Isn't that a shame?

Curious

Reporter (pocketing pad): I don't want shames. I want news.

Other booker: Any more rumors about the new president?

Reporter: Yes, a couple. So-and-so and so-and-so mentioned. Just one of those things, though. You hear anything?

Booker: No, but I'd like to find out. What's going to happen to the stock when the president is named?

Third booker: Say, where do you guys get all that inside info?

Reporter: On who?

Booker: On Keith's.

Reporter: From Publix.

Booker: Remember I told you about that Antidisestablishmentarianism (spells it out) steel I bought. Well, it's up three points. Looks like I'll be in the money.

Reporter: I want news.

Booker: Well, you don't want to learn about coin, do ya? Some act playing in one of my houses is in the hospital. Can't remember what act, what town or what hospital, but I'll find out and let you know.

Reporter (moseys out): Pad as clean as a tablecloth at Percy's. Looks like Variety won't go to press this week.

Guard: Just bought a paper and saw mine went up another two. So long.

Reporter: So long.

Reporter (desperate): Say, may be you're the guy who knows what's new around here.

Elevator man: Sure. Ticker's late again today. Only got 10 shares, but I'd like to find out what's happening. But don't quote me.

Reporter: I'll even forget about you. So long.

Elevator man: So long.

Reporter returns to office. Sits down at typewriter. Writes: "Bookers, agents and other employees, up and down, are considerably worried over the unsettled state of affairs in the Keith office.

"No word has been received as to anyone's future status, and indications are that several now in will be out, etc., etc., etc."

Girl Flier Missed Her Catch in Air; Killed

Sydney, Oct. 27.

Valmo Schultz of the LeMar casting act with Wirth's Circus, missed her partner's wrists on the flying trapeze, and also missed the safety net, hurtling into the side of the building and dropping into the front row of seats.

She died on the way to the hospital, having broken her spine and suffered a fractured skull.

It was at an afternoon performance. Miss Schultz climbed to her perch and smiled to the audience, waving her hand just before starting to swing to gather speed for her flight into the catcher's hands.

When leaving her trapeze for the other, she had gained fast momentum. All of the clowns in the rings below rushed toward the poor girl, the youngest member of the act, but it was too late.

A couple of German pictures exhibited here have had casting acts carrying misses and falls staged. As those sent a thrill and a shudder through the house, though realizing it was a picture scene, this actual occurrence struck the matinee audience and Sydney with horror.

Wilda Richards Killed

Los Angeles, Nov. 27.

Wilda Richards, sister-in-law of the late Percy G. Williams, was killed Nov. 22 in an automobile accident in Los Angeles. The remains are en route east for burial.

A sister, Capitola Massaud, actress, survives.

DRUMMER IN MANN ACT

Paul G. Schroeder Found With 16-Year-Old Dancer

Milwaukee, Nov. 27.

Local authorities have been notified that Paul G. Schroeder, former drummer at the Wisconsin theatre, has been arrested in Oakland, Cal., where he was found living with Elaine Tamkin, 16-year-old member of the Barri dancers under the name of Mr. and Mrs. Paul G. Allen.

The pair eloped from here a few months back after the girl had been discharged for "playing around the orchestra boys." Schroeder is 39 and has a wife here. He is held by the federal authorities for violating the Mann act.

ALLYN REESE SUES

Allyn Reese complains that she worked 1½ weeks for Newton Alexander in his vaude act at $100 a week and then was discharged.

Miss Reese is suing on a 35-week contract and claims the balance of $2,850.

NATACHA NATTOVA

The originator of Adagio Dances at KEITH'S PALACE, NEW YORK, this week (Nov. 25), presenting her new dance conception, a Terpsichorean novelty with three partners—

NICHOLAS DAKS, formerly premier dancer at Roxy's, New York; V. Gueral and Bogdan. Musical Director, C. Weeks.

Rep.: JACK VISHNEVSKY, 1560 Broadway, New York

1560 BROADWAY, NEW YORK

LOS ANGELES: LOEW'S STATE BLDG. PARIS: 80 CHAMPS ELYSEES

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Among Talking Picture Contracts Closed

WALTER HUSTON

Paramount-Famous-Lasky

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"JEANNINE"
(I DREAM OF LILAC TIME)
by L. Wolfe Gilbert & Nathaniel Shilkret

The New Fox Trot Song Hit!
"DOWN WHERE THE SUN GOES DOWN"
by ISHAM JONES and VERNE BUCK

A Cracker-Jack Novelty Song—Sure Fire!
"GIVE YOUR LITTLE BABY LOTS OF LOVIN'"
by DOLLY MORSE & JOE BURKE

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With A
"QUE
(Keh-ree
(SWEETH
by EDWARD G
and JOSÉ V

As Sweet As "My Blue Heaven"
"HIGH UP ON A HILL-TOP"
by ABEL BAER, IAN CAMPBELL, and GEORGE WHITING

The Greatest Ballad In Years!
"MY OLD GIRL'S MY NEW GIRL NOW!"
by CLIFF FRIEND and IRVING CAESAR

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NG DAY—WITH THESE FEIST HITS!

"CHIQUITA"
BETTER THAN "RAMONA"
by L. Wolfe Gilbert and Mabel Wayne

A Spanish FOX TROT With A Tango Rhythm!
"BERIDA"
(eh-ree-da)
(SWEETHEART)
EDWARD G. SIMON
JOSE VALDEZ

La-la-la—Doo-Doo-Doo—Dee-Dee-Dee!
"IT GOES LIKE THIS"—
(THAT FUNNY MELODY)
Sure-Fire Comedy Hit by CLIFF FRIEND and IRVING CAESAR

The Chicago Sensation!
"MY SUPPRESSED DESIRE"
by CHESTER COHN and NED MILLER

The Biggest Ballad Hit Of The Day!
"I'M SORRY SALLY"
by GUS KAHN and TED FIORITO

A Happy-Go-Lucky Rhythm Ballad!
"MY BLACKBIRDS ARE BLUEBIRDS NOW"
CLIFF FRIEND & IRVING CAESAR

DANCE ORCHESTRATIONS 50¢ FROM YOUR DEALER OR DIRECT

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LONDON, ENG. 138 CHARING CROSS RD.
PARIS, FRANCE 30 Rue de l'ECHIQUIER
BERLIN, GERMANY 37 LEIPZIGER STRASSE

Davis, Pitt., Reviving Straight Vaude Policy

Pittsburgh, Nov. 27.

Davis theatre, here, operated by the Stanley Co., and booked through Keith's (New York), will drop pictures and return to straight vaude policy Christmas week as an experiment. The two opposing theatres are Loew's and Stanley's second stand.

If straight vaude is successful it will mean an individual field for the Davis

One of the important straight vaude theatres of the country for years, the Davis added pictures about two years ago.

Furey's Privilege

Charles Furey, formerly associated with Gordon & Woods and booking with Keith's on that agency's franchise, has been restored to good standing on the Keith floor. The reinstatement does not include a franchise, but permits Furey to book acts through another agent.

Furey was not classed with agents disenfranchised some time ago and later taken back as "assistant agents," only to be entirely released later on. He was out through the disorganization of the Gordon & Woods agency.

Furey will book with Keith's through the Jack Bell office.

Indie Agents' Delayed Attention to Houses

With the independent vaude field practically tuning up for the swan song, bookers are paying more attention to their clients than formerly in hopes of holding them against the sounder inroads.

Bookers are no longer booking shows at random but are employing field men to maintain contact with houses on their books, study the respective clienteles and recommend the class of acts for various houses.

This new arrangellent has helped business in some spots.

Muffing Best Chance

IT'S muffing the best chance for the best publicity if the opportunity of Variety's 23rd Anniversary Number is lost.

It's out during December.

The present see-saw show business is as often upside down as right-side up nowadays.

Anybody or anything may be in demand if its presence is made known.

That goes for anybody and anything in the show business, commencing with talking pictures and ending with anything you think is now trailing the field.

Use the Anniversary Number for a salesman or an agent or an exploiter.

It's all three in one.

Usual advertising rates.

Chain Houses Trying Vaude Acts Vs. Their Own Opposish Talking Shorts

Six Stanley-Fabian houses in New Jersey, two each in Paterson, Passaic and Elizabeth, are experimenting with vaude vs. talker in their respective towns. Vaude is gradually slipping while sound films are steadily growing.

The theatres are Regent (vaude) and Fabian (wired), Paterson; Montauk (vaude) and Capitol (wired), Passaic, and Ritz (vaude) and Regent (wired), Elizabeth. The vaude three are booked through Keith's.

Whenever possible, an act having made a talking film is booked day and date with the talker in each town in different houses.

With a chance of viewing the same performance in two forms, often in the same theatre, the public is in a position to draw comparisons. It is believed by Stanley that the arrival at conclusions is almost equally interesting as witnessing the flesh or screen performance itself.

Among acts booked simultaneously with their films in the three Jersey towns are Joe Browning, Ma, Usher, Foy Family, Six Brown Bros., and the Sabinis.

From reports, acts with talker versions of themselves available have first chance at Stanley bookings.

125th St. Silent

Sound effects on "Show Girl" at Proctor's 125th St., New York, missing the first half were due to the house not being equipped for disk synchronization. Last half talker, "The Night Birds," is also silent. First full talker with film accompaniment is "Gang War" (FBO) Dec. 9, synchronized by film sound track system.

Agents Squawk Again Over Publix's Favoritism

Still plenty of squawks among the agents about William Morris agency being chiefly favored in placing acts with Publix.

William Hollander, Publix exec, told Variety some time ago that no favorites were being played and mentioned Walter Batchelor selling them dancing troupes exclusively. Batchelor handles the Gamby-Hale troupes, and is an exception.

Phil Tyrrell of Lyons & Lyons, Inc., was supposed to have an "in" equal 'to Morris', in sitting in on Publix booking meetings, but the agents generally conclude that Publix operates to the chief advantage of the Morris agency and Leddy & Smith, because of Mark Leddy's active affiliation with Publix.

Rumbles also of A. J. Balaban's dissatisfaction with recent Publix units. Talk also about Jack Partington's imminent disassociation with the organization.

INTER-UNION WAR ON

Bombs Thrown, Men Beaten in Birmingham Disturbance

Birmingham, Nov. 27.

Whether it's war on non-union operators or rivalries of theatre managers, disturbances here are on the increase. First physical encounter caused injury to two members of the Independent Picture Operators' Association, who say they were set upon by seven men in a dark street and beaten with brass knuckles.

Two members of the regular operators' union are under arrest, charged with felonious assault. More valerian gas bombs have been thrown into film theatres. In one case detectives, hiding behind billboards near a theatre, arrested H. T. Anderson following a bomb barrage.

Police say row may be caused by rival unions, reprisals by discharged employees, or the battle of competing exhibitors. All these deny complicity.

Maddock's Units

Charles B. Maddock, enfranchised Keith producer, is off regulation vaude acts, flash or otherwise, and will hereafter concentrate on production of unit shows for vaude.

Maddock, erstwhile most prolific producer of comedy acts and flashes, slowed up on production because of booking conditions after having dropped $42,000 on acts last season. Reports of possible scrapping of the production department of Keith's, which, if authentic, would give the outside producer a better break, has spurred Maddock to renew his former production activities.

KEITH TRYOUTS FRIDAY

Keith vaude tryouts or auditions by acts seeking booking consideration from the Keith bookers are now getting their fling on Friday mornings instead of Thursday as heretofore.

Of late the list has grown, with about a dozen now seen by the Keith bookers.

Jack McNally handles the "tryouts" for Keith.

No 23d St. Vaude

Possibility of vaude resuming at Proctor's 23d Street, New York, reported some weeks ago, is cold.

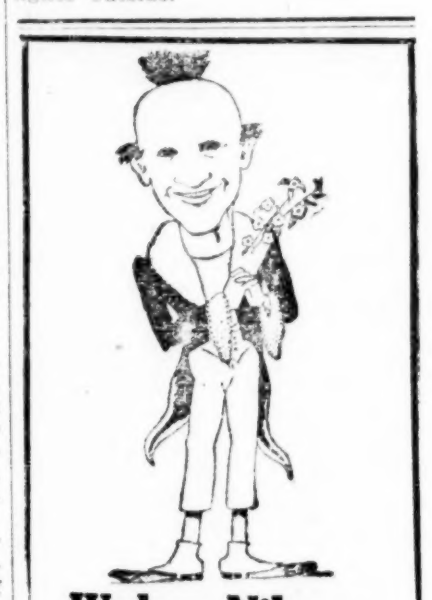
The house will continue with its present pop price grind picture policy.

Bandits Missed $9,000

Milwaukee, Nov. 27.

Two charges of nitroglycerin failed early Monday to open the safe at the Palace, local Keith theatre. Three masked bandits got about $90 out of a cash drawer for their efforts, after failing to get to the $9,000 in the safe.

A private policeman, gagged and bound, attracted the attention of passersby by getting to a switch and flashing on and off the marquee lights outside.



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Featured Fanchon & Marco "Up in the Air Idea"

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FOR DROPS
36 in. wide at 75c a yd. and up
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
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PERSONAL

JAMES G. QUIRK

Formerly of San Francisco and in Vaudeville as an Acrobat. Anyone knowing his whereabouts please communicate regarding Estate.

CHARLES E. O'CONNOR & CO.
Roanoke Tower
125 West Madison St., Chicago, Ill.

'Headin' South' May Have Been Booked Into Chi for Its Girls' Divorces

Chicago, Nov. 27.

McIntyre and Heath show, "Headin' South," stayed two weeks at the Majestic. During the fortnight four of the company started suits for divorce and one already has received her decree. All are represented by Attorney Phil R. Davis.

Margaret Lehman, show girl, married Emil Lehman in 1917. In May of next year, she claims, he left her for the announced purpose of joining the army. He's still in the army—or some place.

Alice Blane, dancer in the same show, got a decree giving her legal riddance of Harry Schwartz, who is said to have slipped out six months after their Chicago marriage in April, 1926. Florence Franco, dancer in "Headin' South," has started suit against her trap-drummer hubby named James, charging desertion four months after the wedding bells in Oct., 1926. Mrs. Franco works professionally as Joyce Gray.

Edgar Becker of the technical staff of "Headin'" says his wife left him in 1926, taking the two kids with her. They lived together 10 years, breaking up in 1926.

Punched Mother, Too

Lois Fraser, of the Diversey theatre chorine line-up, has asked Attorney Irving Eiseman to put in the divorce slap against Howard Frazer. The Frazers were married in July, 1926. Two years later Howard is alleged to have started the rough stuff. He is charged with punching Lois Feb. 28, 1928, and both Lois and her mother March 5.

Eiseman secured a decree for Helen Clayton, dancer, from George Puget on grounds of desertion. Judge Sabath heard the evidence and figured it oke.

Mrs. Frances Peter, concert singer, was granted a divorce from Maurice Peter, highway engineer, on cruelty charges. She said her husband threw her out of the house when she came home late from church, and when she tried to get in an hour later, Maurice was waiting with a pistol to stop her.

Marriage lasted two years.

"Wings" in Keith's

"Wings" (Par) will play all the Keith houses excepting the Palace, in New York.

The bookings start sometime in December.

FATTY'S COMEDY TWO-ACT

Los Angeles, Nov. 27.

Roscoe "Fatty" Arbuckle and Peggy Hope are going to do a comedy act opening at the local Orpheum Dec. 9.

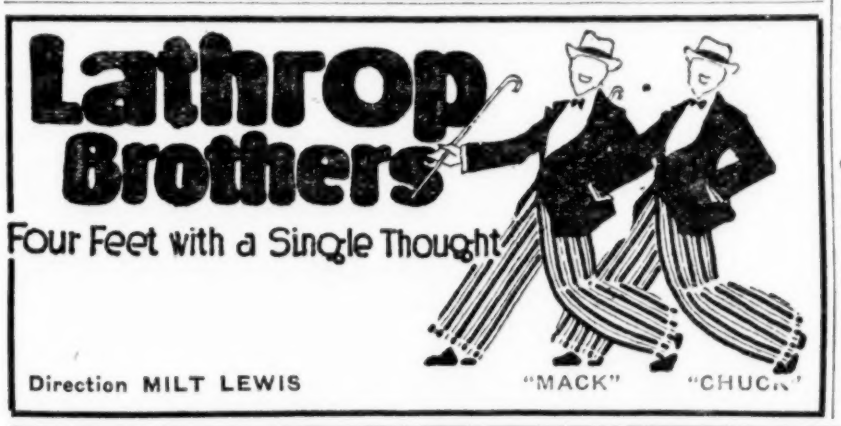
Arbuckle will double from the Plantation in Culver City, where he appears nightly from 10 to 3 in the morning.

LANDSFIELD'S ACT

Los Angeles, Nov. 27.

Sidney Landsfield, former pianist for Anna Chandler, and who has been a gag man for Fox the past three years, leaves that organization Dec. 1. His option will not be taken up.

Landsfield will probably do a vaude act with his wife, Shirley Mason, around Jan. 1.



FORUM

Omaha, Nov. 1.

Editor Variety:

Variety, Oct. 24, states that according to the Variety files, about six years ago I was rated as a member of a two-man act duo, "fair deucers in the pop priced vaudeville houses."

Whoever wrote that evidently has never seen the Variety files. I hasten to correct it.

Six years ago and for quite a few years you will find me listed in Variety as headlining vaudeville with the Harry Downing Revue. Ten years ago I was featured in Philip Dunning's "Every Sailor" company.

I have never been identified with a two-man act, with the exception of a short skit I did in the Hollywood Music Box and Warner Brothers' Hollywood Theatre, in which I used a straight.

Harry Downing.

Changes in Buffalo

Buffalo, Nov. 27.

Lafayette Square theatre (indie), vaudfilm, is reported about to enter into booking arrangement with the Comerford interests of Pennsylvania.

Comerford now operates the Great Lakes (Fox) theatre here, with a straight picture policy.

Century, taken over by Shea-Publix interests, will reopen Dec. 23 with vaudfilm.

Mike Shea plans to transfer the present policy of the Hip to the Century and operate the Hip as a straight picture house.

Two Name Acts Cancel

Securing of name acts for the Palace, New York, became tougher with the cancellation of Mrs. Leslie Carter and Clayton, Jackson and Durante, penciled in for Dec. 16 and Dec. 9, respectively.

Mrs. Carter was originally booked to open in Chicago last week but postponed as her act was not ready for the date.

ROCHESTER'S XMAS OPENING

Rochester, Nov. 27.

Keith's new Palace here, to open Christmas Day, seats 3,000 and has parking space for 1,000 autos. Building, similar to the Cleveland house, occupies nearly a city block.

Policy will be three-a-day vaude and sound films.

Coscia an Agent

Phil Coscia (Coscia and Verdi) is now an agent, associated with Irving Yates.

23 Orchestras Under Sole N. B. C. Contracts

The National Broadcasting & Concert Bureau, headed by George Engles, managing director, now has 23 popular dance orchestras under its exclusive management.

In addition to the more than 100 solo artists, the Concert Bureau has also placed the following under exclusive management: Morton Downey, Franklyn Baur and James Melton, tenors (all known in clubs, legit, records and on the radio); Betsy Ayres, soprano; Adelaide de Loca and Leslie Frick, contraltos; John Mitchell and Phil Cook, comedy; American Singers; Smith Brothers (Lambert and Hillpot); Pickard Family; Landt 3; Piano Twins and Torre and Biviano.

The dance bands signed to the N. B. C. are B. A. Rolfe, Ben Bernie, Hal Kemp, Ben Pollack, Fred Winegar, Howard Lanin, Detroiters, Red Nichols, Lucky Strike (another name for Rolfe's), Charles Fry, Harry Salter, Peter Van Steeden, Harry Reser, Jack Albin, Johnny Johnson, Sam Lanin (Ipana Troubadours), George Hall, Hugo Mariani (The Mediterraneans), Carroll Cooney, Jean Goldkette, Oscar Adler, Don Marcotte, Larry Grier.

Tom Barnes Tired Out

Tired from trying to return to Keith vaude, T. Roy Barnes returned Sunday to Hollywood. He will again engage in picture work on the coast.

Barnes came east to resume his monologing days, after a lapse of about 10 years from Broadway, meanwhile gaining moderate fame in the films. Trying out in a couple of spots around New York, Barnes thought he saw the Palace, New York, as a mirage, so he's on his way back to Bessie, who wired for him.

Bessie is Mrs. Barnes (Bessie Crawford).

This Hoover Missing

Chicago, Nov. 27.

Frank Paul Hoover, 25, is being sought by his parents here, who believe he is in show business. He is said to have disappeared last June from Youngstown, Ohio, where he was last employed at the Youngstown Sheet and Tube Co.

Photophone on Coast

Los Angeles, Nov. 27.

Keith's will begin operation of the newly installed R. C. A. Photophone at the Golden Gate, San Francisco, Dec. 1, and at the Hillstreet, Los Angeles, Dec. 15.

LEWIS-LEOPOLD AGAIN

The world war in 1917 split up the vaud team of Bert Lewis and Walter Leopold. They had been together since 1913. Each went to war and returned. Bert then did a single, while Leopold joined the late Emma Carus, whom he married.

Lewis and Leopold are again reunited, with Charlie Morrison as their agent.

BOOKING FOR AMATEURS

E. G. Thomas and E. F. Ford, formerly with Ned Wayburn, are now in the Lyons & Lyons office as a subsidiary unit, Directors Service Guild, Inc.

They specialize in Junior League and kindred amateur theatrical productions.

LOOKING OVER PIT CREWS

Chicago, Nov. 27.

Milton Swartzwald, general orchestra director for Keith, was here last week inspecting orchestras in the R-K-O junior houses.

Where contracts prohibit immediate changes, Swartzwald will wait until the contracts expire in March.

Sundays at Bergenfield

Sunday vaude has been restored to the Palace, Bergenfield, N. J., through local authorities refusing to act on complaints of a reform element that wanted the archaic Sunday blue laws invoked.

Geo. Mence with Hart

George Mence, former Chicago Keith agent and now in New York, has affiliated with the Max Hart agency.

Mence will book talking picture attractions out of that office.

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Phil Baker's Salaries

As part of their Shubert contract compromise, Phil Baker and Sid Silvers will not go into one of those Shuberts' "nights" revues at present. Production has been set back by the Shuberts for two months, leaving Baker free for vaudeville.

The act is asking $4,000 in picture houses and $3,000 in vaude, with Keith and Fox both interested at $2,500.

Baker was signed by Keith yesterday (Tuesday) opening in Brooklyn. Due at Palace, Dec. 16.

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Houses Opening

Stanley-Fabian's Montauk, Passaic, N. J., is now a presentation stand with stage band and weekly change of m. c.'s. Five acts booked through Keith's.

Davis, in Pittsburgh, closes Dec. 9 for renovations which will take about two weeks. Expected to reopen around Christmas with two-a-day policy.

Palace, New Haven, closed for remodeling, reopening Nov. 26 with five acts and pictures, booked through Fox offices, New York.

Noah Beery's Sketch

Los Angeles, Nov. 27.

Noah Beery, screen actor, will make a tour of Keith's circuit in "A Marriage Has Been Arranged," starting shortly after Jan. 1.

The tour of Wallace Beery in a sketch version of "The Bad Man" has been cancelled. Wallace was unable to get the necessary leave of absence from his work at Paramount studio.

Football Crowds Force Acts Into Hotel Lobbies

Chicago, Nov. 27.

A pitiful situation for performers was caused at Madison, Wis., last week when the manager of the Orpheum made no provision for accommodations during the Wisconsin-Minnesota week-end football crowds.

No hotel reservations were made, so that when the performers came into town Wednesday they were thrown out of the hotels Friday because of previous reservations made by the grid fans. A few sat up all night in hotel lobbies, others pleaded their way into private homes and some were given cots in their dressing rooms.

BANKER FOR KEITH'S

(Continued from page 31)

tor of the New York World. He has resigned as of Jan. 1, with his date of R. C. A. office holding now set for Jan. 15. Swope has declared he intends taking a vacation abroad following his departure from the World.

Gerald Swope, brother of H. B., is the president of General Electric, R. C. A.'s parent organization. It's not known whether H. B. Swope if stepping in after Gen. Harboard steps out will function with R. C. A. or R. C. A. Photophone, or both.

Gen. Harboard is to apply for a leave, from understanding, retaining his place upon the R. C. A. board. During the late campaign General Harboard was on leave from R. C. A. under a special request from the Republican National Committee, which he assisted prior to election.

It is said that the formality of all officers and directors of Keith-Albee-Orpheum signing their resignations with that organization, now virtually out of existence, occurred last week.

Glenn Burt Sticking

Glenn Burt, ex-Chi booker, is sticking in New York with Harry Rogers.

His trip back to the Breezy Village was not to look for a job but to get the wife and settle up affairs.

Merged Publicity

At last all the Keith's publicity and advertising branches are under one roof, the press bureau now being located in one suite on the eighth floor of the Bond building.

58th St. Next Week

Proctor's new 58th Street, New York, is due to open next week with vaudfilm.

Herman Whitman will manage the house, to be booked by Mark Murphy in the Keith office.

Sunday Show at Hammerstein's

Another Sunday concert house on Broadway. A nine-act show, booked by Fally Markus, played the Hammerstein theatre Sunday.

Harry Watson's Bet

Harry Watson, Jr., in legit the past few seasons, returns to vaude for Keith. He opens the last half of this week in Yonkers.

EXPENSIVE PALS

Worcester, Mass., Nov. 27.

Big Bill Blomberg will remember his visit to Worcester. He told the police he took a ride with three new friends in his auto and that the ride cost him $614, an automobile license and other cards. Bob Millikin, on the bill at the Palace with Blomberg, got off with the loss of a check and bank book.

Bill met the men after the night performance. They got friendly and Bill asked them to take a ride in his car. When they returned they bade him an effectionate good night. He discovered the touch when ready to hit the hay.

Loew's Old Fight Film

The Loew offices have sanctioned the booking of a reissue of the Gans-Nelson fight in 1906 for all of their New York houses.

The film is about 1,000 feet long and will be shown in two-reel connections.

Palace May Be Wired

According to an exec of the Keith offices, the Palace, New York, is to be eventually wired. When this is done it will not mean the Palace will play feature talkers but will be equipped to run the sound news reels.

Fay's Doing Presentation

Fay's, Philadelphia, will adopt a presentation policy instead of vaudeville within two weeks.

Jennings Leaves Amal

James Jennings has resigned as publicity director for the Amalgamated Booking Agency, with no successor appointed as yet.

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DICK HENDERSON
Back again, making my third tour for the Keith Circuit, and, incidentally, third visit at the
PALACE, NEW YORK

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PALACE

(St. Vaude)

Ted Lewis is the big musical noise at the ace Keith stand this week, and they're cheating terribly on the rest of it is a result. With Lewis taking away between $5,000 and $6,000 for his end, the support is meager and the eight acts have been cut down to seven. To top this, Grace Hayes and Neville Fleeson were out Sunday because of a jump, with Harry Fox and Beatrice Curtis substituting.

A show like this accounts for Hammerstein's now making the third house to offer Sunday night vaudeville concerts along with the Carroll and the Majestic. With some of those Xmas Fund benefits out of the way, it's not unlikely that one or two others will enter into competition with the Palace's $3 take at the gate of Sunday nights. Shows of this caliber are the direct answer for the several other Sabbath eve entertainments that are getting support at the box office, such as the Bob Benchley-paced divertissements at the Booth, the various dance recitals, et al., on other Broadway stages.

Four dumb acts out of five comprise the first half, with Dick Henderson, English comedian, the sole and saving bright spot of the forepart. If that's variety, which is the keynote of vaudeville, no wonder the picture houses are agitating stay-in-Brooklyn movements to ease the Broadway pressure, such as is the case of the Brooklyn-Paramount and Fox's; the Palace has all it can do to get a fair attendance, not only for opening days, but regularly. Downstairs draw was fairish Sunday matinee, with upstairs decidedly off.

Ed and Jennie Rooney opened with an aerial routine. Caliber is of general average and would be as unsensational on a smallie bill as here, rating merely as just a good trapeze turn. Sole distinction is Jennie's personality. She is somewhat of a looker and since the old s. a. and dumb acts don't generally coincide, that's something along those lines.

Follows Rector and Cooper (New Acts), couple of colored hoofers, with familiar stepology, also showmanly, but not distinguished. As it runs, one-two, these acts, or their equivalent caliber (if not better) could be encountered a block down Broadway at Loew's State for 50c top and not $1.50 at the Palace, $3 on Sunday night.

In fact, speaking of one-two, the State on the same day (since the Loew bills wind up on Sunday as against Keith's opening) held the Rath Brothers, a Century Roof gymnastic highlight of some seasons back, and Duci de Kerekjarto, esthetic violinist, not so long ago featured on Keith-Orpheum bills. At the State, for Loew, the virtuoso is deucing, while the Palace's No. 2 holds a pair of hoofers.

In the trey is May Wirth with Phil and the Wirth family in their equine turn. A little song and piano have been added, somewhat of an incongruity for a sawdust act, but seemingly a stab at "class."

Dick Henderson, roly-poly singing comic, came into a perfect spot. They were hungry for laughs. He gave 'em plenty and while the comedian cautioned them pointedly against unseemly laughter, it was not a matter of script ad libbing, but kidding on the square, so starved for comedy was the house. Henderson's been over before—it may still be the same visit—but the manner of his click should cinch him for this side permanently. He sings well, has a unique delivery and is an all-round general funny man which is as any comedian should be.

Natacha Nattova closed with her artistic terp production. K. Gueral, G. Bogden and Nikolas Daks (her new husband) are her dance partners; C. Weeks is the violinist-conductor, who plugs a wait with a solo from the orchestra trench. The Nattova act is the last gasp in adagio aestheticism and makes for a class interlude.

Harry Fox with Beatrice Curtis and a male pianist reopened in place of Grace Hayes-Neville Fleeson. Being a makeshift routine, as Fox explained, one should not be hypercritical, although Fox has been playing around and should be reasonably prepared for emergency booking. The act is mostly Fox, Miss Curtis disappearing after her first appearance. Fox becomes a bit too confidential with the customers and his manner of extra-syllabic lyric interpretations also falls grotesquely on the ear. He is getting to be more and more one of those "si-hil-hilver lye-hye-n-hing" (silver lining) songsters. Miss Curtis as ever is a winsome foil.

Ted Lewis was Ted Lewis, that's all, only more so, and ruined an audience that was attracted principally and, mayhaps, solely by the hi-hatted tragedian of jazz. Lewis was sans his scenery for Sunday, as Fox explained, and also physically handicapped by illness. The rhythm master explained that he had gotten out of a sickbed that very morning. The Palace had looked for a substitute Saturday.

Lewis gave 'em his all as far as routine was concerned and had to beg off with a supplementary speech after his routine spiel. Eleanor Brooks and Arline Langan are the femme assistants, both personable, with the "pretty girl" song subject a particular personality. The other is a hot strut stepper, not as cute as Bobbe Arnst, the former Lewis ally, but otherwise dance-effective, running more to the nite club hotsy-totsy type.

An uncanny showman, Lewis is paradoxically both the jazz tragedian, that he bills himself, and the optimistic pollyanna of syncopated song. The trade-mark interrogation, "is everybody happy?" has been developed into a song scenario propagandizing the silver lining credo. Against this is the usual superb background of torrid jazzopation, a corking "rhythm" song introducing the motif and manifesting itself in a serious manner—at least, a serious jazz manner—in that Russe motif instrumental rendition. Skillful orchestration contrasts the plaintive string work with rhythmic reeds, against a general picture of barbaric syncopation.

The alchemy of emotions—the sobbing strings, the sibilant sax, the barbaric brass, the Aframerican voodooism of sound, the tragico-jazz motif of the selection—combine into an instrumental interpretation that is the more electric in contrast to the general insouciance of Lewis' familiar syncopation. Lewis anew proves himself a peer in his particular field of jazzique.

He's almost worth that $3 tap all alone, excepting that at $3 a head, in combination with thousands of others on a week, one merits something more than a couple of good acts and a mess of mediocrity that isn't even saved by being variety.

Abel.

STATE

(Vaudfilm)

Between the very good bills and the occasional 100 per cent lemon lies what is known as average vaudeville. The State bill this week is average in all departments.

For comedy there are Bobby Barry, Carlton and Bellew and Lillian Morton, in the order named. For flash is the Clinton and Rooney band. For skill and dexterity, Three Orantos, equilibrists.

Of all the turns the Orantos were the surest of their stuff, the surest of clicking and the most universal in appeal. They have only one requirement: the stage must be sufficiently high.

Show openers all too often are taken for granted, an unfortunate truism. Yet, in effort and energy, constant attention to their work, unremitting toil and practice, no other type of performer contributes as much. Mammy yodelers and gag peddlers can fake, lift, stall, lay down and roll over, but the steady, faithful, hard-working dumb act must forswear all these luxuries of indolence and temperament. It's a text for a vaudeville sermon.

Bob Carlton and Julie Bellew (New Acts) are billing their turn "Old Songs, Remodeled and Repaired." They are vastly changed in style of working from some years back, when rating as a class twosome. Probably alert to the changes in audiences, not to mention bookers, Bob and Julie are appealing to the eye first and the brain last. A little more slapstick and they'll jump to next to shut.

Bobby Barry's carnival of hoke was enhanced by a crackerjack adagio team, recommended to the attention of production scouts. Lillian Morton, bankrupt so far as lyrics is concerned, was lucky to get across as well as she did.

Walter Clinton and Julia Rooney closing with their band, need novelties to relieve the monotony of jazz music. Rather a good band and a generally pleasing turn failing to measure up as it should from lack of material.

"Show People" (M-G-M) on screen. Biz good. *Land.*

81st STREET

(Vaudfilm)

Belle Baker, headlining, hopped on and saved the day for this routine bill, otherwise, at the Sunday matinee. Business nothing to shout about either.

"Keep Moving," seven-people ordinary dance flash, opened with the usual stepping sans songs with the tough dance ensemble. Just a closer.

Spence and True, mixed team, livened up in next niche with some bright chatter and song, getting away nicely (New Acts).

Hap Hazzard, next, topped the predecessors for laughs with some clowning in "one" before getting down to business with his wire-walking stuff in full stage. A girl assistant dresses and feeds for ensuing repartee with Hazzard sewing 'em up on his clever wire work. Good act and went big.

Miss Baker with new songs ran away with the show without a struggle. Two comedy numbers had them rolling. She stopped everything with "Sonny Boy."

Garnica, Ascencio and Co., six people Mexican revue, closed with Mex songs and dances. Warbling handled by a girl trio with a male solo dancer registering equally well. Got over on novelty and should land in opener or closer anywhere.

"Show Girl" (F-N) on screen.

Edha.

HAMMERSTEIN'S

(Sunday Concert)

Lots of aqua pura under the trestle since a vaudeville review was written with the above heading.

The stately and church-like edifice reared at 53d street to the memory of the original Hammerstein is now presenting Sunday night vaudeville. The stained glass windows of the theatre render less farcical than usual the faintly persisting "sacred concert" label for Sunday evening diversion.

Fally Markus is booking the house, badly over-scaled at $3. Better to fill the house at $1.50, or possibly $2 than to invite empties with so stiff a tap. A few observant minutes in the lobby prior to the curtain counted several groups of wandering stags who departed without buying when learning the prices. This element is numerous along the main stem on Sabbath nights. All are potential entertainment buyers but few are umpchays.

Hammerstein's, with the Winter Garden devoted to the conversational cinema, might build up a good Sunday night trade in this Broadway sector. But not at the prices and not with the type of bill of the opening Sunday. This show was seen under disadvantages and from a distorted perspective when keeping in mind that $3 item, but even so it was pretty weak.

Orchestra was especially uncertain. Naturally, but at the same time imperatively, this department must improve. Derickson and Cassidy, colored hoofing team, were all but ruined by the failure of the trench to come through.

The sock of the bill was Helen Kane and Dan Healy, beaming darlings of Father Wow. They were in familiar territory as they appear on the same platform eight times weekly in "Good Boy." Miss Kane sang a group of her cutie songs while Daniel kibbitzed a bit. His poise and aplomb ingratiated him into favor with the customers although Miss Kane did most of the work.

No. 3 was William Kent, recently suspended by Equity. Two women, one his wife, and a man assisted Kent in a skit rather ragged and formless and in need of strengthening. Even with so little material Kent made an impression. He is a clever guy when he wants to be.

Sensing the drama of the situation, the audience greeted Bill cordially in a far different Broadway appearance than he has been accustomed to. A couple of asides about Equity might better have been omitted, but since they were made without bitterness and in a whimsical, self-kidding manner, it won't count. After all, a comedian must be funny in any situation, and Sunday night was probably not easy for Kent. And he can as well kid as squawk about the suspension.

Reynolds and Donegan, standard roller skating turn, opened nicely. Ned Norworth returned to his old single and, with Ken Nichols again at the piano for him, nutted his way to a substantial score in fourth niche. The Racooners, collegiate band, closed the first half. Neat and liked.

Tendency to kid during the Ed and Lottie Ford revue opening after the entr'act. Act bit old-fashioned, but as it works steadily, that seems an inconsequential detail. Morris and Campbell, closing, always sure fire.

Maybe one-third a house. *Land.*

FIFTH AVENUE

(Vaudfilm)

Better variety this first half than last week's, with considerable improvement on the quality, although it's the same seven acts plus the main flicker, "The Cop" (William Boyd). First half last week had "Show Girl," better feature, which probably accounted for the cheating on the vaude.

Show is built for comedy and signalizes it in a couple of telling instances. The Manny King act was the laugh, applause and every other kind of hit of the bill. King opens as a nance Hebe, and in studious Miltgrossesque whams 'em with his dialect and business. The hoke Apache between King and the Maewestisn Amazon is the wow finish, following a barrage of laughs.

Just for a change of dialect, Frank and Teddy Sabini follow with equally murderous results. Sabini has built up his instrumental routines and gets more legitimately on the musical business.

The Robbins 3 opened fast on rollers. Fynan and Doris (New Acts) must have been around before, working with ease and assurance and brightening the deuce hole considerably.

Jack Usher's broad comedy sketch, dwelling on domestic felicity and otherwise, registered for heavy returns with the Sunday night mob.

And a heterogeneous mob it was. Stags predominated, with boarding house swains and their girl friends comprising the balance, in the main more concerned with their necking than what was going on about them.

Usher's propaganda, pro and con, accordingly registered in varying degrees with the peasants. When the broad-minded stage-wife okayed Usher's clinch with the blonde, the boys were in a panic. When the shrewish wife bent her recalcitrant spouse to her will (in another episode), the esses in the audience reveled in this (stage) realization of some suppressed inhibition.

Allan Reno showed exactly two years ago at the 5th Ave. He is as English now as then, and as mild in his pontentialities, registering tepidly, although bespeaking of the same amount of development as in 1926. Seemingly he has stood still in the interim. His is a variety routine of English and French clowning, with fiddling, hoke poetry and stepology interspersed.

King sapolioed with his comedy. Julius Kinzler is program-credited for the nite club skit authorship, but it's all King's manner of presentation rather than the script.

The Sabini act was followed by "Rags and Riches," Alex Gerber tab (New Acts).

Biz over-capacity Sunday night.

Abel.

AMERICAN

(Vaudfilm)

It's generally known the Loew neighborhoods slashed daylight out of their film house expenses by going in for the all-sound gag and gave the musicians the air.

A slant at the bill at the American Monday night looked as though the cut-em-down epidemic had reached the variety bookers and they were doing some fancy gilleting of the vaude still extant.

No raves and few bouquets.

Picture, "Varsity" (Par), here as a silent, did not show any untoward pull.

The upstairs show got a bully start from Bee Starr (New Acts), but its effectiveness didn't last long, as the bill went below par and staid there. Occasional comedy flicker and flare only.

Three Gobs sang and danced; routine so familiar that the audience knows just what is to be done next. This trio did well in a way, with the stepping receiving the most attention.

Third were Melville and Rule. Hardly an eyeflicker deviation from the routine of years ago by Melville and Higgins. Whistle still there and the kidding is effective on the man's makeup.

Johnny Barry and Co. closed the first half. This act has been seen so much that the players themselves seem to show indifference. The lady killing gag got laughs, but nothing like it did yesteryear. The dancing of Barry and the girl at the close stood out.

After intermission appeared Elsie Clark in songs, assisted at the piano by Nelson Story, who also is given the stage for a piano specialty. Miss Clark seems to have numbers more or less suited to her style, with that lyrical meaning that covers up a vocal range in putting it over.

Rives and Arnold were next. Due credit to this pair of crossfire exchangers. They have been at the American before and they know how to feed it. Salvaged laugh returns; their bathing suit finish being altogether different from any of their previous closing exits.

On came Pat Henning and his folks. It was all Pat. His material isn't new, but he seems to have polished up his dancing. In the windup spot was Annette and Boys (New Acts). *Mark.*

HIPPODROME

(Vaudfilm)

Ike Rose's 28 Midgets (New Acts), on for 46 minutes, is one of three acts in this week's abbreviated bill at Keith's hippopotamus Hippodrome.

They've cheated, and plenty, on the balance. One and two are Nolan Bros. and Vessey, dance affair in "one," and Mitchell and Dove, mixed comedy two-act. Competent intermediate spotters, no doubt, but they didn't fill the order here. That's the booker's fault, not theirs.

The dancing trio is composed of two boys and a girl, all dancing. The girl sings once, but it doesn't count. The boys might duck their West Point uniforms for the finale, soup and fish preferred, if only to accentuate the change in dance style. With the novelty attire on throughout, the footwork all looks and means the same. Otherwise not bad.

Mitchell and Dove's material all released, saved only by the woman's comedy getup and manner. It should be a payoff where memories are bad. It wasn't that here—not even quite.

The Rose troupe carries no animals, yet it departs no farther from the routine midget turn, excepting that it's probably dressed up better and prettier than any other company of liliputians in vaude. Singer's troupe is at the Paramount this week.

Feature film is "Power" (Pathe). Should be considerable juvenile attendance this week. If not, there won't be much of the other kind.

Charlie MacDonald, Hip's new manager, has leased out the street store north of the lobby, used as a display window by the Hip since Keith's occupation of the house. Very unattractive in the past few months, it hasn't meant a thing to the theatre. *Bige.*

RIVERSIDE

(Vaudfilm)

Were every night Sunday night the Riverside again would be the best business-getting neighborhood vaude house in the country. Only one Sunday night a week nowadays, where formerly there were seven. Capacity Sundays and ragged other days means the Riverside has only one consistently good day out of every seven.

Not that the current bill of six deserved the Sabbath S. R. O. Individually okay, but spotted badly, consequently playing 'way under form.

Falls, Reading and Boyce, no more than a deucer, though a good deucer, whammed in the fourth spot, mainly because no one lifted a leg till they appeared. If the motive in this arrangement was to sell one act regardless of the consequences to others, the wish was fulfilled. Then they placed Monica and Skelly Co., frail flash but the only other dance turn in the show, immediately following, just to make it look worse. It did.

Paul Gordon, trick bicyclist, who tosses in about everything he can think of before mounting a wheel, opened. Next slot held Haynes, Lehman and Kayser, three hefty songsters, billed satirically as "Three Little Playmates." This pair and the Monica-Skelly turn all under New Acts.

Strength of the bill provided by two standards and standbys, O'Donnell and Blair and Kramer and Boyle, the latter cleanup here. There's still something lacking in the O'Donnell-Blair production to delay classing it as the best roughhouse act of its kind in vaude or anywhere, despite that it isn't as funny now as it was a few years ago. The idea is ripe for reloading with another line of chatter.

Dave Kramer, in blackface, played Yid all the way and secured the expected results. He and Jack Boyle must be big men now, bringing on a protege and all that. Only big men think of giving new blood a chance. Although Dave and Jack shouldn't force their Boston lad to play nance; firstly, because it embarrasses him; secondly, because it gives Dave a chance to get too dirty. The trouser bit would be comical in another way, with the boy doing straight.

On their won, Kramer and Boyle connected as they usually do. Jack lost his voice between a pair of notes during "Sonny Boy," but otherwise his pipes possessed their normal sweetness. Still using "Typical Tipperary," the only remaining part of the original Kramer-Boyle sure-fire, which is among the souvenirs of many a vaude-goer.

"Show Girl" (F. N.), film. *Bige.*

ACADEMY

(Vaudfilm)

(Wired)

Powerful vaude here currently, and luckily, too. The Academy's usually strong screen end takes an awful drop to mediocre with "Through the Breakers" (Gotham). It showed in attendance. Plenty of empties Monday night in contrast to the Academy's normal stand-up trade.

A sock right down the line, from one to six on the stage, and the last act was the least important.

Jutta Valey and Co. (3), aerial turn of big-time classification, have opened better bills than this one, and opened this one excellently. Reed and Duthro, two dancing boys, singular leg team a couple of years ago but now somewhat formal because the style has been worked to death before stage bands, second. They're a lot better than most of their kind, yet no more than deucers. For anywhere, however.

Al Shean and Lynn Cantor found this 14th street bunch more in favor of the closing Gallagher-Shean parodies than the office sketch preceding. Opening with the noted lyrics would, of course, kill the skit. All had round heels for "Mr. Gallagher and Mr. Shean."

The dead pan phiz of Jimmy Savo, accepted as one of the boys down here, drew a hand upon entrance. Doubtlessly a cinch for Jimmy, anyway, so it merely helped to soften up the unfamiliars. Everybody fell for the big pants guy.

Hon Mr. Wu's 31-minute Chinese extravaganza might have been saved for the closer. As the bill ran, the Raccooners (New Acts), band turn, finished. Not a bad organization, but it had an almost impossible job in following what the customers tasted in advance.

With all its novelty and scenic and physical beauty, the Wu production still lacks consistent pace. It stops and goes too frequently. Eliminating one or two numbers and shortening others would meet that end.

Eddie Lambert stayed on for 27 minutes in the nuttiest one-man nut act in the business. He's assisted in one brief number by a young man with a mustache, but it is still a one-man affair. Doing a 15-minute pianolog at the start, Lambert gets more laughs with his big shoes—the biggest anywhere—than with the

(Continued on page 39)

Brooklyn-Paramount

(NEW)

(Wired)

Brooklyn, N. Y., Nov. 24.

The new Brooklyn-Paramount (official hyphenated identification by Publix) is a 4,500-seater costing a little under $5,000,000 and two years to erect. It is the latest de luxe picture house in the baby borough, and as the Hon. James J. Byrne, president of the Borough of Brooklyn, commented on in his Movietoned dedicatory address, and reiterated on his personal appearance during the opening day, it's the 12th theatre dedication at which he has functioned during the last three years.

Brooklyn in those three years has become very much theatre-minded. Circuit managers and local cinematic entrepreneurs so far have given Brooklyn theatres totaling an assessed valuation of $50,000,000 and a gross seating capacity of 150,000, which, the Brooklyn Chamber of Commerce, with righteous local pride, connotes as being greater than the entire State of Nevada's population.

What is the more interesting is that Brooklyn's 100-odd theatres earn back fully 50 per cent of their investments each year. This, too, is a C. of C. estimation, and said to be conservative. With this as a guide, it is little wonder that circuit theatre owners and operators have turned to Brooklyn for new sources of income. This should be ample evidence to disprove the theory that the borough is over-seated.

Yet such seems to be true as far as downtown Brooklyn, in what is known as the Fort Greene-Hill section, is concerned. It is in this sector that the greatest theatre valuations are situated: the new Brooklyn-Paramount, Fox's, Mark-Strand, Albee, Majestic, Orpheum and Momart. Hard by, and close enough to be included in the same district, but geographically identified as the Borough Hall section, there are three Loew houses (the Metropolitan, Bijou and Keeney's), as well as Star, Tivoli, Casino, Oxford and St. George, the latter a sure-seater and not counting in the analysis that downtown Brooklyn seems to be sectionally overseated.

Comes the problem whether the residential inhabitants from the "city of homes" care to travel downtown, or stick to the neighborhoods; and if so caring, whether it will not just as soon travel 15 minutes more across Manhattan bridge or subway into Times square. After all, there's only one Broadway. No one can offer compromise.

The matter of bringing Broadway to Brooklyn is the current problem not alone for Publix but for Fox at its new 5,000-seater which represents an assessed valuation of $7,500,000. The Paramount's actual value is $4,800,000, and the financial difference shows itself in both houses.

The Brooklyn-Paramount is architecturally patterned after the sister stand in Manhattan although having the advantage of almost 1,000 more capacity. It should have been the other way around.

A pretty enough house, Brooklyn-Par suffers in comparison to the Fox stand which, from reports, hasn't been doing as well as expected or it should, considering the investment, if nothing else. The Paramount has the advantage, however, on film product and organization and also a little on location, being situated a little more in the clear on Flatbush Extension where better parking facilities will prove no negligible factor.

Furthermore, if the pre-opening ballyhoo is any indication of Publix exploitation, the Brooklyn-Paramount is almost assured of success. If ever a locality or city were theatre-minded, Brooklyn certainly has been about the Paramount. High-powered exploitation by Benjamin Serkowich, who did such good work that "Brooklyn," the official publication of the Chamber of Commerce, gave him credit right out loud in the public prints (including a cut and all), certainly made Brooklyn Paramount-conscious. The borough is smeared with banners across lamp posts and streets, streamers, sheets and paper. Ballyhoo like this could make even a revival meeting a wow success in Speakeasy Row.

The publication "Brooklyn" turned over its pages completely to the new theatre for the opening. The Chamber of Commerce has been vastly interested from the start, even unto tendering Adolph Zukor and Sam Katz a testimonial dinner, with Paul Block front-paging an editorial invitation to Brooklyn residential support of its local amusements. For the opening, Block's paper, Standard Union, further lent a hand with a special Brooklyn-Paramount edition the cream paper front four-sheet enveloping the regular edition, and specializing in Brooklyn-Paramount data—probably another Serkowich wrinkle. And another was a special 12-page section in Monday's Journal.

Premier show itself was disappointing. That Eddie Cantor's Paramount talking short was the hit of the evening speaks for itself as the answer.

Usual screen welcome was followed by Borough President Byrne. Seasonal "Plymouth Rock" festival introduced Josef Koestner conducting the orchestra of 28 and the vocal ensemble in a tableau presentation. Newsreel (silent) was followed by Maria Gambarelli (Gamby) in a terp fantasy. The danseuse seems to have a radio rep with the Brooklynites. Cantor's talking short, assisted by Bobbe Arnst, was the laugh wow.

Henry Murtagh at the Wurlitzer is the chief organist, with George Johnson as alternate. "A Trip Thru the Organ," demonstrating the versatile components of the instrument, was similar to Emil Velazco's introducetory at the new Schwartz Patio in Flatbush (this, of course, doubtlessly unknown to Murtagh). It originated with Jesse Crawford. The console specialist is a vet soloist and should build a following in Brooklyn.

Paul Ash is the m. c. as the stellar opening feature. Brooklyn will like Ash more, and more spontaneously than Manhattan did, where the Chi m. c. acquitted himself creditably if not as sensationally as in the Windy City. This is chiefly explained by metropolitan psychology, an aloofness peculiar to the tempo of New York, more so than any other seaboard city. The further west, the more demonstrative the direct audience reaction, as Ash has since found out for himself, no doubt. But Brooklyn is more like Chicago as a home city.

Everybody made speeches Saturday night. Ash started off with an expression of welcome and of hope for himself. The John Murray Anderson revue assigned him was individually satisfactory, but slowed up by speeches and incidental inaugural fol-de-rol. David Rubinoff, violin virtuoso, is the highlight. He and the rest, with the exception of George Dewey Washington, who seems to be playing a stock engagement in New York, were last week at the Manhattan Paramount. Washington is the colored barytone who has been several weeks around here and is also familiar on the M-G-M talking shorts, which just about kills him in the metropolitan sector for a spell. Ash announced him as a holdover for next week.

Maureen and Sonny, Lyndon and Farnam, Jerry Ryan and the Gamby-Hale girls and Evans and Perez, the sensational risley workers, round it out. All clicks.

Apropos of Ash getting the same unit the week after the Manhattan Paramount, and both theatres on either side of the borough playing the same feature simultaneously, how that will work out is a question. "Manhattan Cocktail" (sounded), with Nancy Carroll doing some vocalizing, was the opening feature. It is current at the New York Paramount and, incidentally, a weak sister.

The idea, of course, is to discourage travel to Broadway. Everything about the Brooklyn-Paramount stresses the pronoun "your" theatre and "your" B-P, etc. Additionally, the printer's ink propaganda in the programs plugs the advantages of comfortable travel to downtown Brooklyn or uncomfortable inter-borough transportation facilities and its attendant maelstrom of people.

The theory is good. It's working out is questionable. The idea is to develop Brooklyn's theatrical rialto. The neighboring sumptuous chow-meineries and nite clubs are gratuitously plugged as supplementary conveniences after theatre.

To negate the theory, thus far one finds the continued Times square pressure; the continued good business in the Brooklyn neighborhooders, supplemented by some new stands and, thirdly, the cutting-in by the downtown theatres on one another.

The Strand, naturally, has suffered, although getting out better on the gross because of the all-sound policy and elimination of expensive stage presentations. Brooklyn's theatrical trouble always has been it can't develop a Broadway of its own.

The Fox has been doing only fairly. For this week, in opposition to the Brooklyn-Paramount, an expensive show has been booked in, and Mae Murray is being ballyhooed for next week as further offset. Fox has been holding back some of its $2 run pictures for this particular period, with "The Red Dancer" current and some of the other former Globe and Gaiety specials to follow.

The Brooklyn-Paramount is going about its own campaign to keep 'em in Brooklyn on a more scientific basis. The Serkowich type of ballyhoo is one important factor. The spirit-of-democracy propaganda is another with equal Publix service to all, practically manifested by the theatre opening its doors at 11 a. m. to everybody and only a section of the mezzanine having been held out for invited guests at two special performances during the opening day.

Admission 75c at all hours everywhere. *Abel.*

Arthur Margetson, imported as Irene Bordoni's leading man in "Paris," will return to England to star in a London production when the Bordoni show goes on the road.

COLONY

(Wired)

New York, Nov. 26.

At last the Colony has something that's bright and diverting in a stage show. Universal, at the same time, has broken away from the policy of all Universal product at the Colony. The current feature, "Gang War," is an FBO hold-over in its second week. Next week a Tiffany-Stahl, "Marriage by Contract," also in sound, is coming in, following its $2 stay at the Embassy. After that a flock of U talkers are pencilled in, and by then Benny Rubin, the new presentation feature, should have gotten in his good work and developed a following.

More laughs at the Colony Monday night (last show) with a meagre attendance—explained by David C. Werner, the new house manager, as the usual post-Sunday reaction, when business was heavy—than ever before heard on a week day.

With Rubin, under U contract for five years for talkers, silent screen and stage work, brought in from the coast, is Jimmy Carr's orchestra, last at the Silver Slipper (cafe).

Bee Jackson, the torso tosser, is an added starter, and Jimmy O'Brien, the red-headed mick for so long at the Slipper, is camouflaged among the personnel as a phoney ivory tickler. O'Brien (last week assisting Harold Leonard's orchestra at Keith's Riverside) is a comedian. While he did well enough with that fox-trot song, he'll strut his stuff later on with his Irish comedy ditties.

Jimmy Carr, primarily a dance bandmaster, is especially recommended to the attention of contemporary jazzists, whether stage or dance conductors, as an example of what careful number-plotting can do to make what might otherwise be just one of those things. Whether Carr or Rubin deserve the credit is beside the point. It could just as well have been a song plugger's scheme to land a plug, but regardless, an effective dramatic and comedy scenario has been developed via vocal chorus renditions, which make the Carr orchestral number a highlight, and not just another band selection.

The presentation lasted 31 minutes. It was so packed with entertainment, a blind guess by this reviewer would have under-estimated the running time by almost 10 minutes.

Benny Rubin, dude Hebe comedian, is the principal funster. His grotesque Miltgrossesque perversions of American history, including a seasonal Thanksgiving recitation and another about Chris Colombo and Queen Eliz, were laugh wows.

Miss Jackson is billed as the originator of the Charleston and as an Annapolis exhibitionist Bee leaves nothing to the gray matter. Working very hotsy-totsy, with the accent on the hotsy, just how she'd fit into the average class picture house is problematical. At the Roxy or Paramount Miss Jackson might be ordered under wraps.

She did two of the "Blackbirds" dance creations, unannounced, and could soften it up much more if that "Diga Diga Doo Doo" and "Doin' the New Low-Down" were introduced verbally by Rubin or Carr. As a result, she does a couple of native Aframerican jazz dances that sizzle even the Ethiops and lent Mutual air to the works. This is all viewed from the lay slant; personally, Bee Jackson always was a great organ recital.

Colony now is all talker with the exception of the news reel which is silent and, of course, the stage show. There is no pit orchestra, with only an organist. *Abel.*

GRANADA

(Wired)

Chicago, Nov. 24.

Northwestern-Dartmouth and the city prep school championship football games hurt the Saturday mat biz here as elsewhere. Still, the better than half-filled house indicated a pretty good draw. Stage show comprises a lengthy bill running about 50 minutes conducted by Benny Meroff. Aggregation of talent, as a whole, stands out in value and looks inexpensive. Murray Bloom, production manager, also books.

First performance not as smooth as the ensuing shows probably will be. This unit, "Roses and Poses," is nicely dressed on production end with house ballet of 12 girls. Meroff's activities limited in this show with no specialties by him. Can be overlooked, as he contributes liberally in bringing on rest of the show and sending it along to advantage. Meroff's quiet style of working with acts is noteworthy.

Lischeron and Alyce led off with a sightly tango. Girl is a new partner for Lischeron, a corking dancer who knows how to pick his femmes. Sonia Meroff, Benny's sister, scored the first applause hit by unfolding two vocal numbers with plenty of class. Sonia, recently from a Publix unit, is a picture house natural. Can warble a sob melody with the same delivery as a snappy tune and make both count.

The Le Grohs, acrobatic trio and standard, used only part of their routine here, but got enough out of it. Contortion work of the slim boy still the high light.

Classical arrangement on "High Upon the Hilltops" well received by the audience. Meroff's work with the baton stood out here, also bringing forth a vocal chorus by accordionist in the band who looks like a newcomer to the combination. Billy Randall, dancing violinist, got by to good results. Pirate number by girls sent out Lischeron and Alyce again, this time for a brief adagio. On the tail end were Stewart and Lash, couple of boys who do bits of everything, including some pretty broad hokum that can be cut. Tableau in finale nicely set with the girls on revolving pedestals.

Screen end held Movietone newsreel, two Vita shorts and the feature, "The Perfect Crime" (FBO). *Loop.*

PALACE

(Wired)

Washington, Nov. 24.

First Loew-Publix unit to bow in here for several months. Titled "Crinoline versus Jazz," it doesn't measure up to those shipped in from the New York Paramount as has been the custom. Production looked as if it had been thrown together and talent just fair.

Opening was a medley between Wesley Eddy, m. c., and John Quinlan, tenor. Latter for jazz and the tenor for the old time material. Felicia Sorrell girls, in crinolines, started things moving and then a duet for Quinlan and Nell Jewell. Drop raised to disclose the stage orchestra and a comedy number with massive hoop skirts, again by the girls. This brought a wedding bit chaining the ankles of Chapman and Snyder for a tap dance.

Next was an alleged comedy opening number for Carl Dobbs and company, two men and a woman, tumblers. Didn't get much. More talk in one for Eddy and Quinlan and then jazz gets a chance. Orchestra played a hot tune but a badly done single by the feminine portion of Chapman and Snyder followed, this ending in another double dance by the two. Eddy's song earned an encore and he then introduced Bayes and Speck. Customers went for old gags, boys earning five bows and a speech, so that's that. Quinlan soloed and the Sorrell girls returned for the finale.

Show proper opened with a Thanksgiving tableau, orchestra being in the pit. Colby Harriman house producer, got in his most effective bit for the opening of the picture, "Masks of the Devil" (M-G). Working the organ and a trumpet off stage, while flames on the curtains gave way to the horned head of Satan very much enlarged. It was a good touch.

Another Harriman contribution was a scenic through a wide angle lense and a record of Paul Robeson singing "Deep River." This is the first time for the town that anything of this nature has been attempted. With the amplification of the record it was a creation worth repeating with different numbers. Show kept within two hours. *Meakin.*

ROXY

(Talking Short Program)

New York, Nov. 25.

This big house is minus a full-length feature the current week. Two talking shorts, one a two-reeler and the other a three-reeler, comprise the principal film fare.

Customary sound and silent newsreel, with a stage show, the main item of which is a series of tableaux outlining Napoleon's career and leading up to "Napoleon's Barber," the featured three-reeler.

Theatre went heavy on advertising its innovation in program and had imposing sidewalk lines on a holdout at 5 p. m. Sunday.

The idea as worked out with "Napoleon's Barber" and "The Bath Between" (Clark and McCullough) is novel and stands up because both these subjects click. It looks good for about once every 12 weeks, not as steady diet.

Entire show was short of two hours, newsreel being held to 10 minutes and the Napoleonic prolog running 17. Latter was a series of scenes, opening with a silhouette of the Emperor in the familiar pose, tracing the incident of the general catching the sentry asleep, the retreat from Moscow, on board the British ship after Waterloo, and then the tomb.

A scene at court permitted the use of the house ballet and vocal chorus. All good and spotted by some striking scenic and lighting effects. Overture was "1812," to further carry out the scheme.

Weekly divertissements had Patricia Bowman toe-dancing prettily as Beatrice Belkin sang, followed by "Organetto," for which the ballet corps emerged from the music box of a huge organ grinder. Four minutes for the first incident and nine for the full stage event.

Between the "Barber" and Clark and McCullough, the Roxyettes pranced in clown costume under the customary white glare. Short and to the point. Newsreel was unusually quiet for this house, although the organ helped Movietone on the rumble of the approaching lava as Mt. Etna erupted. *Sid.*

METROPOLITAN

(Wired)

Boston, Nov. 27.

Fanny Brice was booked into this 5,000-seater though first announced by the Keith Memorial as its feature act for last week. It acted as a double boost for the Publix house which was beginning to feel the competition.

There are other indications that the Metropolitan is beginning to wake up. For the past year this house has been operated on the belief that a Publix unit and any old picture constituted a show satisfactory to Boston. The anniversary week program, heavily exploited, was terrible. Arthur Martell, probably the best theatre organist in New England, was shipped onto the circuit and not replaced. Orchestra was cut to the bone and overtures disappeared. The public didn't like it and apparently somebody in the Publix outfit snapped out of the trance. Martell is back this week at the organ and given a young ovation. The orchestra is apparently going to be built up again and the orchestra pit elevator, not used for many weeks, may again loom into sight with some good music.

Miss Brice is doing a popular number, not particularly her style, a specialty on the Ginsberg family under the pier at Atlantic City which is a classic, and her old pet, "My Man." She turned them away opening night although the lobby jabber on the way out was more or less neutral, especially over her first number which does not click as she renders it.

The unit "Bubbles" featured Morgan girls and every vaude act in the unit is shaping up like a natural. It has less scenery and more entertainment and may be a happy omen of units now in rehearsal. Gene Rodemich, as m. c., pranced a little less and worked a little harder than usual, also maybe a happy omen of the apparent indication of this house to give the public what it wants.

The feature film was "Manhattan Cocktail" with George Marion, Jr.'s gags the outstanding feature.

All in all, the best bill of the season at the Metropolitan. There is a probability that the promise by the Keith Memorial theatre to bring better popular entertainment to Boston is coming true—although the better entertainment is landing at the Metropolitan because of the presence of the Keith Memorial competition. *Libbey.*

LOEW'S STATE

(Wired)

Los Angeles, Nov. 23.

Now comes Sally O'Neill from the films. Cute mite of a trick and a real trouper. Better than others of her type who have preceded her on the picture house boards. Far better as a matter of fact than a couple of other ladies from the silent field who played for Fanchon and Marco during the past nine months.

This kid, whom Mickey Neilan dug up about four years ago, and who never knew what a stage of a theatre was for but to watch from the front, stepped right out in an Idea she heads entitled "Mike" and goals them from the start.

When hopping on the Loew's State boards today it was the second time she faced an audience in her life. She had been taught all she knew of dance routine and stage carriage in but two weeks. Then stepped right to the front and carried the burden of the stage act for some 28 minutes, without faltering, and at the end had the customers bewildered at her versatility.

As the name "Sally" indicates, the Idea must be Sally; the chanting in the act was all about Sally, so Sally was well established.

The "Mike" idea is one of those rags to riches affairs opening on the sidewalks of New York where the boys talk about Sally. Montgomery and Ward start off by saying they are going to try out the new act with Sally. They begin with piano solo, long and drawn out and finish with Ward stepping. The boy is a hoofer and can always carry along on that asset. But he is what is called a bit too "hammy" in his carriage and demeanor, which may be eliminated by seasoning and handling.

Then comes Barry Sherwood, tenor, singing a Sally song, with Sally appearing at a second story window of a tenement and sliding down the drain pipe to stage. That starts her off with a song with Montgomery and Ward about not being downhearted. Her diction and enunciation fine. From that she goes into fast tap and wing work with the boys, to great returns.

Jackson and Lee, mixed couple with a Bowery tough dance, with Jackson going into eccentric and grotesque routine with his femme partner doing the hula hula. Clean, show-stopping turn.

The Al Lyons aggregation had little chance, only playing one hot number, while Frank Sterling, hotsy totsy harmonica player, got over big with a couple of hot tunes.

Sally and her gang back again in a flash number, "Doing the Rac-

coon," with the three principals and 12 line girls in the Hal Halperin raiment. Is fast tap dancing routine and sure fire youth number.

Following this comes a stage transformation with the scene going from rags to riches through the turnstile method and a brilliant flash set appears with the flash garments worn by all. Is fast change and novelty for Coast as worked within sight of audience.

For finish Sally repeats on the raccoon number, then goes in for fast tap routine to finish.

With all sorts of screen personalities coming out for the cin palaces this youngster has great chance of meaning money at the box office and satisfying the cash buyers with entertainment instead of just a glance at a screen image for which the management must apologize. Should be great b. o. bet anywhere in country as screen name has been well established.

Show had Fox sound news, fashion weekly and J. Wesley Lord at organ. *Ung.*

CAPITOL

(Wired)

New York, Nov. 24.

Interchangeability clause anent one person's medicine being another's poison was amusingly illustrated Saturday matinee during the the overture, Tchaikowsky's "1812." While David Mendoza and his green-coated symphonists poured their souls into the classic, two stenogs, who were there to see John Gilbert and nothing else, sat reading the Saturday installment of Vina Delmar's "Bad Girl" running serially in the Mirror. The light was bad but the story evidently was not.

Saturday marked the debut of the Capitol's second m. c., Dave Schooler, late of Milwaukee. Walt Roesner, who has just signed a two-year contract with Loew, remains over for an additional week to make the introduction speech for Schooler and to turn over his baton with appropriate ceremonies. Walt handled this chore very gracefully and received big and warm applause on bowing out.

Schooler got a far better break on spotting and building than Roesner enjoyed when launching the then new Capitol stage band policy just a year ago. The "cold" of an inaugural week was to a great extent eliminated for Schooler. He made the best of his opportunities, impressing favorably on the opening performances.

Dave wears a double-breasted tux, warbles a bit, and shows zip and class when nimble digiting a set of ivories. Would have been better if omitting the first piano number and confining himself to the stronger "Doll Dance"-medley. Capitol is not educated to lengthy solos.

A group of the band boys led by Schooler kidded the raccoon-wearing collegian. A nut number with laughs and the type of clowning the Capitol goes for. Schooler was easy, effective and agreeable.

Stage presentation way overboard on running time, consuming a full hour with inevitable restlessness in the auditorium. All the specialties were too long. Cy Landry cutting his goof dancing to a minimum and concentrating on talk clicked but could shave on chatter. Talk is generally pretty good despite a few weaklings that can be deleted to advantage.

Jack Pepper, nut yodeler with two assistants, over-stayed, although finding favor and dispensing entertainment well adapted to picture houses.

Crosby and Rinker's miniature cymbal-banging is in the vo-de-o-do techique of Pepper and Co.

Bernardo De Pace, mandolin wiz, unfortunately spotted at the tail end of a girl number impressed, although position was against applause.

About time the Capitol changed its finale. Those grand stair case things with the dames walking up and down senselessly are growing pretty tiresome. The only difference from one show to another has been that one week the color scheme is orange and black, the next week red and gray, etc. It's a type of finale intended as a flash but flopping badly of late. Especially blah this week. Little imagination needed.

More than usual allotment to the Fox sound newsreel. Silent portion news all M-G-M.

Nothing but trouble the performance caught with the synchronized music for "Masks of the Devil" (M-G-M). Music went cuckoo at one point, strain of seven or eight notes being repeated incessantly for about five minutes. Organist rushed into pit and covered up as best situation permitted. Finally picture stopped entirely and screen blank for several minutes, a situation almost never witnessed in a deluxe house.

When the picture and synchronized score finally got started again the film was out of focus and subtitles quivered and jumped. Second half of film ran smoothly.

Frances White sang "I'd Like to Be a Monkey in the Zoo," a brief M-G-M talking short. In the lobby a uniformed sheet music hawker was selling the theme song of feature. Another new wrinkle talkers have brought in. Main floor capacity. *Land.*

5TH AVE.

(Wired)

Seattle, Nov. 21.

Following up the idea of the pit show of his predecessor at the 5th Ave., Georgie Stoll is handling the baton deftly—very deftly this boy flips the stick—and members of the band show their versatility by singing and talking lines, especially with a comic kick in 'em. This band can do more than drum and strum. Several of its members have real voices and some histrionic talent.

Stoll shows his musicianship, and it is no surprise to learn that he has been director of symphonic orchestras of note. He pulls a nice bow, puts his gags over easily and quickly and bursts into song now and then. He doesn't knock the customers into the aisles, but wins sound applause.

Band opens in pit with "Rainbow," Georgie batoning, then fiddling, and singing a few lines, and members of the band joining in song. Nice storm effects, followed by the calm. Well received.

Ernest Bailey pianos "Glow-worm" with lights out and band "glowing" with cig lighters at intervals. Nice applause.

Ralph Meyer, dressed a la Peabody, introduced for "no reason at all," and plays "St. Louis Blues," but just in imitation of the redoubtable Eddie. Got some laughs. The Three Naths, acrobats, on stage, presenting a little tot about two years old, who registers. Cute.

Band swings into "Don't Be Like That," and about every member sings his line in this.

On the screen, "White Shadows." Fox sound news weekly. *Trepp.*

EASTMAN

(PRESENTATIONS)

Rochester, N. Y., Nov. 23.

To give more time to the film feature, "Wedding March" (Par), the stage number this week is merged in the overture-prolog of "Gay Vienna." Short, but colorful. Music is from Johann Strauss' operetta, "The Bat."

Orchestra plays a couple of minutes and curtain snaps back on stately drawing room opening into courtyard at rear with trees silhouetted against night sky. Stage brightly lighted with women in vari-colored evening gowns. Men in military uniforms. Sing a bit and then form background for 14 ballet girls in white. Unison toe dancing is good. Narrow black bands on wrists effective in cross-handed unison bit. Victor Wagner conducts.

Number is well staged and provided atmosphere for film which followed immediately. Newsreel and Our Gang comedy completed bill.

ORIENTAL

("Hold Everything"—Unit)

(Wired)

Chicago, Nov. 24.

With Paul Ash doing his stuff in Brooklyn instead of here, the local production department is forced to replace personality with quality. Necessity has been the mother of some pretty good stuff.

"Hold Everything," conceived by Lou McDermott, is novel, smooth and fast. It's the same title as a current Broadway musical. At opening six chorines are hoofing before a drape on six large pedestals resembling silk hats. Hats revolve slowly and six gent hoofers step from inside to assist the girls in a routine. Male chorus idea is unusual for picture houses, but made possible here by the booking of Nell O'Day and her Tommy Atkins Sextet. Six men are again brought into the production scheme at the finale, working with the girls in a military drill. In their own feature spot they present one of those musical comedy chorus affairs with Miss O'Day. Act holds an important part in this unit and is a worthwhile deviation.

Production goes into full stage following the introductory dancing, with Aubrey Sisters, dancers, doing kicks and then duplicating the routine by manipulating two dolls. Not original but still novel. The sisters are lookers. Immediately following were Moore and Pal, comedy acrobats, then a small production affair featuring Mina Sherry and Arthur Nealy in a duet. To further the romance choristers glided about in transparent gauze. Pretty, and Miss Sherry has nice pipes. Nealy remained after the number, knocking off a vocal duet with Brooke Johns, new m. c. Nealy has worked with Johns for 18 months, another Paul Ash-Paul Small thing. Ash also had his Peggy Bernier to warble love ditties at him, and Johns likewise his his Jeanne. She's small and Johns is six feet four; that makes it cute.

Bobby Raymond, song and dance juvenile, held his late spot easily with two emotional ballads and eccentric tap work. His size makes him a natural show-stopper for most spots and he has talent. Raymond was preceded and followed by Nell O'Day and the Atkins Sextet. Johns is not another Ash, but productions similar to this in quality and some good stuff on the screen will hold the gross up.

Preston Sellers, solo organist, asked for vocal assistance and got it. "Dream of Love" (M-G) the feature and Paramount News completed. Good Saturday business. *Bing.*

PARAMOUNT

("Miniatures of 1929," Unit)

(Wired)

New York, Nov. 24.

For vaudeville, which year in and year out has played midget troupes as novelty acts, there should be a lot of information at the Paramount this week. Maybe too late, but still informative. For others there's an odd and very good stage show, a nice program film, "Manhattan Cocktail" (Par) and the usual Paramount house stuff. No stage band and no m. c. this week; all midgets. It's the first time in months the Paramount has deviated from the standard presentation formula and even eliminating the film feature in some of the newspaper ads.

Publix has done an admirable job with Singer's Midgets. It's the first time the troupe has looked like something new since migrating from England during the war. Publix has picture-housed the tots. Here they are doll-like. Vaude always thought them novel in the manner of freaks.

"Miniatures of 1929" is in 10 scenes, has pace, and knocks off 42 minutes in one sentence. Doll effect is established at the outset in the old pickout manner. Each femme enters singly, representing a nation. Miss America is on last, as usual, and the number leader, who picked her for his own, sings "America First, Last and Always" with a Dutch accent. A very tiny member held the next spot with an exhibition of magic. Stunts are not so mystifying, but the way he does it and his size make them.

"Snowland," scenic affair, permitted a toe dance by a little lady. Great spot for an adagio in this scene. A midge dressed in gladiator attire against a Coliseum drop did a few weight lifts and "The Music Box," following, was the prettiest thing in the show. In the "Chauve-Souris" manner and enhanced by its human dolls. Performance then went modern for a time for comedy and eccentric dance numbers, then the midgets' own jazz band. Not so jazzy, nor very hot, but still a band. The sight of a two-footer struggling with a man-sized set of traps made up for the deficiencies.

Usual comedy boxing bout and then "A Thief in Bagdad," elaborate costume finale, included a trained elephant item. Small pachyderms are a familiar part of most lilliputian organizations, yet they still fit perfectly. Unlikely that a better trained set has ever graced a midget troupe. Neatest trick was the feeding of two elephants by the third with a fork. Finale held the adagio teams. Colorful spectacle.

Originally with 17, the Singer company now numbers 25. Novel and excellent presentation, particularly for kids. It should clean up at the Tivoli and Uptown in Chicago, although it can't miss anywhere. Boris Petroff did the production.

Pit orchestra utilized a Fitzpatrick short for Thanksgiving effect. Appropriate, but not an extraordinary overture musically. Paramount newsreel (silent) involved some thrilling pictures of the Etna eruption. House returns to form next week with the stage band and a new m. c. in Frank Fay, one of vaudeville's prodigal sons, who tried the announcing thing at the local Strand some time ago. *Bige.*

UPTOWN

(Wired)

Toronto, Nov. 26.

Eddie Laughton, little guy with a big rep made at the Capitol in Hamilton, breezed into Jack Arthur's Uptown this week and made them like it. Eddie is under contract to F-P and this is the ace house for Ontario so he may be staying awhile.

Unit is College Capers and opens before full collegiate set with band in blue and white full neck sweaters and m. c. in jazz toggery.

Not getting any breaks in the billing Laughton has to wise the flock up as to who and what he is, then eases into a monolog on women that starts the laughs. Plenty of ad lib and good stage presence.

Dozen hoofers trot through couple of rah rah numbers, wearing Princeton outfits which means Hamilton Tigers in this neck of the timber. Since Hamilton has just nabbed Canadian football title, dress was timely.

Goddie Galloway, holdover, does a high stepping solo dance that is as brief and snappy as her costume. Laughton's band direction to this number means nothing at all. The m. c. slings in three gags that catch and chucks good pantomime into a burlesque on a school class with band boys backing up the dialogue.

Drummer and bass sax have specialties and clarinet player unlimbers a wind instrument that looks like a distilling coil from a home brew outfit.

Red Carter does a stage drunk for the best low comedy bit of the show, but it must have come tough on Red. He falls all over the place, eventually crashing the empty orchestra pit. Better in pantomime than with ad lib.

Forbes Bros. do a well timed tap dance then swing into acrobatic number and close to a buck and wing. Not bad.

Fadeout on chorus hoof with girls in snappy gymnasium costumes but wearing names of American colleges across chest for no reason at all. For an all-Canadian show this looked bad.

With "Man Who Laughs" (U) business excellent.

Will Mahoney only talking short and news stuff (Fox) all given over to recent volcanic eruption of Mount Etna.

Laughton was no wow but the gang liked him and the kid is a worker. *Sinclair.*

Vaudeville Reviews

(Continued from page 37)

piano, and most of them when not seated at the instrument. His travesty on "Boots," with "There's no exchange at Bloomingdale's" as its top line, brought him out in one for many down-deep giggles. He mopped.

Fox-Movietone newsreel again an important feature of the program. *Bige.*

BROADWAY

(Vaudfilm)

Pickles and ice cream would be a better blend than the line-up Sabbath mat at this concert hall. Show was wearing a barrel so far as being clothed with comedy was concerned.

Rodero and Maley, two men, next to closing, laid an egg, and the snickers during Renie Riano's turn were never robust. The customers could marvel at the muscular marvels of the Kitaros, Japanese dumb act. They could enjoy the old-fashioned minstrelsy of the Primrose Four if they were sentimental. And they could admire the dancing in Ivan Bankoff's act a great deal and the dancing in "Land of Clowns" not quite so much.

But at no time was there reason or occasion for the cash fares to treat themselves to a good hearty chuckle.

The audience could have had bacon and eggs if the booker hadn't forgot the bacon. As a balancing compensation the screen attraction, "Power of the Press" (Columbia), turned out to be pretty snappy stuff, so the six bits wasn't entirely squandered.

The billing of "The Hill Billies" is rather quaint. Five young men playing banjos, guitars, jews-harps and whatnot are described in the publicity as "a slice of life in the raw." Possibly the quintet does hail from the anti-Darwin sectors, but they fail to live up to the primitive suggestion. They provide agreeable diversion.

Five out of seven acts used full stage.

They're tearing down the Broadway soon, anyhow. *Land.*

125TH STREET

(All Pictures)

(Wired)

New York, Nov. 25.

The old Proctor house goes all-sound this week, advertising "Gala New Policy" all over the front of the theatre and in the lobby. It took the title of the feature out of its newspaper advertisement, concentrated on the sound idea and in other ways emphasized the talker feature.

Old vaude policy is out and in its place a show made up of all-screen material, offered on a grind basis at 40c. for downstairs and two bits in balcony.

Way the scheme is handled is a deep, dark puzzle. Marquee lights have nothing but "Sound Pictures" and then in same size letters "Chic" Sale. Above that in an added painted sign is usual billing for "Show Girl," First National film with Western Electric synchronization and sound, but the house announcement makes no mention of sound in the billing for the subject. Below both regular marquee lights and picture announcement an extra banner has been stretched with large red letters on white background. This has a glaring splash "Sound Pictures," and then, in smaller display at both ends, "See and Hear."

To make it more difficult, although "Show Girl" has the music and sound (but no dialog) accessories, the feature film is run silent at this house, with music supplied at first by the regular house orchestra and later, at the second afternoon show, by the organ. The whole show is in silent form with the house orchestra accompaniment, with the single exception of the Fox talking short, Chic Sale in "They're Coming After Me," which has elaborate sound effects and dialog from start to finish.

Since the Sale talking short is reproduced on Western Electric equipment, the absence of regular W. E. disk effects with "Show Girl" leaves the puzzle hanging in the air.

Looking to announcement for this week's second half for light on the subject one gets no hint. Feature is Reginald Denny in "The Night Bird" (unsounded Universal), an old Harold Lloyd comedy, also unsounded, and another Fox talking short, Clark and McCullough, the only audible item in the layout.

Returning to the first half show with which these comments deal, no criticism on the quality of the screen bill. "Show Girl" for a neighborhood audience is good entertainment, bit fast and "wise," but plentifully supplied with flash and up-to-date comedy. The short stuff with which it is surrounded is excellent. It consists of a full Pathe news reel (silent) running 12 minutes and holding the newest clips; a capital two-reel comedy in "Casper and Toots," full of uproarious slapstick, and a well-sustained 25 minutes of laughter, and a novelty one-reeler, one of the best things of its kind on the market.

This last is a UFA subject called "Killing the Killer," and is a faithful camera record (much of it in ultra speed) of an on-the-level duel to the death between a mongoose and a deadly cobra snake. It was first shown three weeks ago at the Cameo. Made in India as one of Ufa's popular science series, and a knockout.

The Chic Sale short upon which all the ballyhoo is based is an early Fox output (No. 5), shown as far back as September and, although it's funny, it is perhaps the least of all Sale's talking bits. This one is called "They're Coming to Get Me," and has the rube character genius doing the burlesque preacher substituting for the regular pastor and preaching a travesty sermon out of "Mother Goose" until the keepers from the nut house come to take him in charge. It runs 14 minutes and in spite of its clever humor isn't a hot subject for this neighborhood in East Harlem.

Altogether the "new policy" from this sample seems to be more noise in the lobby than sound on the screen, and nothing to steam up the fans in the vicinity. *Rush.*

86TH STREET

(Vaudfilm)

'Twas a cold night in Yorkville like every place Sunday. Nothing particularly torrid to warm them up on the first half show here and they acted accordingly. Looks like the sounders are not far away from this one unless the bookers do better.

Once every four weeks they slip 'em a real headliner up here and figure lasting effects. Neighborhood buyers are nobody's chumps. They have been staying away when the line-up lacks a regular McCoy for topnotch as the case this week. They just wouldn't go for it Sunday. Not even with "Show Girl" leading the flickers. Consequently plenty of room at the night show Sunday, and it wasn't snowing either. That's pretty bad for an ordinary Sunday night.

Marquita and Matillo Brothers opened, with the former concentrating on pedal contributions, while the boys went for some good gymnastics, balancing and pole stuff, with the combo qualifying as a formidable pacemaker.

"Tango Shoes," revival, so-so in deuce. Laughs extracted through fat dame's terpsichorean endeavors. Semi-audience act in which Bert Cole, featured, invites several muggs, two men and three women from the audience, to prance in the mechanical shoes supposed to make tango dancers out of paralytics. Some laughs and a good filler.

Hollis Devaney followed, flanked by male octet for singing ensemble captioned "A Night at the Club," and clicked heavy.

Al Trahan, supported by Lady Marie Duval, clicked as usual with his piano stuff and clownology, but not as strongly as in other spot. Probably no fault of Al's. Audience never took its mittens off. Sure fire, corking comedy act.

Corlini, male magician, closed with some paper tearing and coin tricks with the skeptics all around this reviewer positive it was all a fake. Entertaining and handled well.

"Show Girl" (F-N) screen feature. *Edba.*

MARRIAGES

Dorothy Alwyn, actress, to Homer C. Haag, employee in the county offices, at the bride's home, Los Angeles.

Walter H. Garvin to Lou Eva Garrett (Galloway and Garrett), Nov. 7 in Chicago.

MacHerschmann, manager of Loew's Circle, New York, and Ruth Backman, non-pro, are engaged and will wed shortly.

John Blythe Barrymore to Dolores Costello, Nov. 24, in the Costello home at Beverly Hills, Cal.

Zelma O'Neal, 25, of "Good News," to Anthony Bushell, of "The Sacred Flame" in New York Nov. 21. This is Miss O'Neal's third marriage.

MARY BOLAND CO. (3)
Comedy Sketch
20 Mins.; Full
Riverside (V-P)

Miss Boland is back in vaude with something rarely encountered in vaude today, an entertaining living room sketch. This shortened version of "Meet the Wife," in which Miss Boland also starred, is modern amusement.

Husband and wife battle verbally. Married five years. Wife once a widow. First husband died a hero, saving a child from a burning building. Wife continually mentions first husband and the hero role, much to current hubby's disgust. A great honor has been conferred on the missus. Prof. So-and-So, the big African game hunter, has accepted her hospitality. The Prof. turns out to be husband number one, and the boys get together for a comedy finish.

Laughs throughout, lines as well as situations. Miss Boland is excellent in interpretating the flighty widow and is given fine support by Walter Connelly and Pierre Watkins. Act is adapted from Lynn Starling's play by Bella Spewack and presented by Rosalie Stewart.
Bige.

ANNETTE and BOYS (2)
Hand Balancing
5 Mins.; Full Stage
American (V-P)

Something wrong here. May be the opening of the turn; may have been the elimination of the routine that may have been considered necessary in running the American show through on time; again it may be the act is framed for European presentation. It seems to be a foreign type.

Judging from the billing one expects much of Annette, but she didn't do enough to warrant the special billing. For the "boys," and "boys" should be changed to Co., as the male assistants are much in the adult class, they really gave more of a vaude performance with a bit of hand balancing.

Annette did some posing at the opening, sorta strutted about and later appeared alone for a dance that had some cartwheels and backhand turnovers of ordinary execution. Must come faster and hotter than that these days.

For the finish the lady and the older man were the bulwark for a shoulder support of a frame containing a bar on which the other man revolved for a moment.

Act needs complete revision with its best points built up accordingly.
Mark.

McCLELLAND AND BARR (2)
Organ and song
12 Mins.; Pit and One
Pantages, San Francisco (V-P)

"Happy-Buss" McClelland, organist, is teamed with Jimmy Barr, baritone, for a novel organ-singing turn. It takes the place of the regular organ feature and provides both boys with opportunity. McClelland first plays a straight solo on the elevated organ. Then announces Barr, Southern boy with a decided accent and a rich voice. Latter warbles "Caroline," while standing back of the raised organ. For an encore he sings the "St. Louis Blues," both numbers being put over with showmanship. McClelland accompanies and works up the numbers to excellent effect.

Caught at mid-week matinee, the small house voiced approval and indicated new feature has spot. Will probably be continued indefinitely.
Edwards

CHARLES and LILLIAN GERARD
Songs and Piano
10 Mins.; One
American (V-P)

Piano-song combo. The Gerards do all their vocalizing together, running to topical numbers. Routine that could be laid out by any music publisher and no time lost for meals.

However this turn is more than unusual as Charles Gerard is a one-armed pianist. Plays all the accompaniments and satisfactorily. Gerard also has solos on the ivories.

The Gerards jazz it up as they go along and then top off by Charles displaying his skill with one hand at the keys. *Mark*

SPENCE and TRUE
Talk and Songs
12 Mins.; One
81st St. (V-P)

Mixed duo in breezy chatter and song. Acceptable deucer.

Girl handles vocalizing with elongated partner doing nut and taking falls for laughs.

As is, too much of the flopping stuff. Less falls and better spaced could get better results. Otherwise okay. *Edba*

RECTOR and COOPER
Dancers
10 Mins.; One
Palace (St. V).

High-brown male team of steppers, looking natty in blue business suits, and doing regulation legmania. A bit smarter and smoother, and with distinctive dispatch, their footology in the main is familiar stuff.

It includes military taps and buck stepping which, on the whole, seemed very much to the Palaceites' liking, so much so that they were recalled for an extra bend in the deuce. *Abel.*

THE RACCOONERS (13)
Stage Band
23 Mins.; Full
Academy (V-P)

If the same aggregation of the same name around in a Shubert show and down at the Little Club, the experience it must have gained therein isn't discernible in vaude.

After a novel opening, which could be improved upon, the 12 bandsmen and their girl specialist become just another band act. A lot of band acts today.

Entrance from the rear of the house, all singing a collegiate-sounding lyric. The boys are in fur coats. Plenty fuzzy, nothing like what is popularly recognized as 'coon. Unless the furriers have been foolin' all this time, and this act possesses the only genuine fuzz coats in captivity, the boys are making themselves look foolish with their present title. Another name or the right coats.

The pop rep now used is out of date, the act's worst fault. The girl, described by the m. c. as the "Nell Brinkley Girl," though he didn't say "one of the many," is on too often.

Band must have a brand new set of numbers and almost complete re-routining to get anywhere. Of the too many band acts available, most of them are much better.
Bige.

BEE STARR
Roman Rings
7 Mins.; Full Stage
American (V-P)

Bee Starr apparently was forced to lop off a portion of her circusy act atop the American, but when she had finished that display of prodigious strength with the wrist where she draws her body straight up and then does a half-twist fling and returns to her original position only to repeat it time and again with reckless abandon, Bee was in. Miss Starr doesn't stall or do it slowly. She appears to give her body a fling that by its impelled physical force would tear her arm loose.

It's circusy but with the desired showmanship that sure sold it to that American audience Monday night, so much so that the applause when she had finished was far more spontaneous and enthusiastic than given any opening act at this theatre in months.

Miss Starr did very little on the rings, making her wrist lifts of the body as she was suspended in mid-air from a single rope the standout.
Mark.

FYNAN and DORIS
Comedy, Song, Dance
12 Mins.; One
5th Ave. (V-P)

Bill Fynan and Joe Doris are youngsters, working with an assurance that almost approaches cockiness and belies their being altogether new. Their's is a familiar two-man routine of song and dance with uke interludes and some sure-fire dialog and pseudo-song titles that garner a respectable quota of giggles.

They lead up nicely to somewhat of a novelty dance. It's specially announced as a dance with gestures, the terpsichorean evolution of the old business with one partner's hands protruding from the rear through the armpits of the other. After this hoke, they go into a dance, thus interlocked, continuing the mugging for some more comedy returns.

Boys deuced pleasantly. *Abel.*

VICTOR and MAZETA REVUE (5)
Dancing and Instrumental
19 Mins.; Full (Special)
American, Chicago (V-P)

About the only thing here is a blonde toe dancer, probably Mazeta. Act has possibilities with some mending.

Four girls and boy compose the outfit. All are youthful and eager. Victor attempts indifferent impressions of Pat Rooney and Eddie Leonard. Fiddle solo by another blonde just about gets over. Victor looks best in an eccentric rube comedy tangle with a girl who is okay by herself. *Loop.*

ROY D'ARCY & CO. (3)
"A Princess Passes" (Dramatic)
14 Mins.; Spec. Set
Orpheum, Los Angeles (St. V)

"A Prince Passes," written by Garrett Fort and Roy D'Arcy, is a tear jerker for the frails out front.

D'Arcy, whose screen leer and sneer have stamped him a film villain, holds true to character as the Prince in command of a retreating army. The extravagant set depicts the interior of his tent during an all night stop in the course of the retreat.

His soldiers, having ravaged the town, have spared a beautiful girl for their Prince. She, loving a country bumpkin, spills plenty tears when the suave Prince announces his evil intentions. She attempts to poison herself with the old powder in the wine, but the Prince decides that her first cup of wine should be left untouched as a toast to the other loves that have pleased him before her.

After a sizzling few lines he shoves a nightie at her and orders her to prepare, but she plunges a knife into her snowy white bosom.

The Prince, ignorant that the wine has been tampered with, slugs a shot. He pulls an artistic death, with a film cast on the scrim backcloth of his former lady loves laughing and mocking him as he dies for having deigned to mix with a peasant.

D'Arcy's voice and presence are superb. Material a little far-fetched for modern times, but should get by big on the sneer and the name, which may mean something, no doubt, to audiences around the country.

CARLTON and BELLEW,
Songs,
12 Mins.; One,
State (V-P).

Bob Carlton and Julie Bellew, team for many years, have changed their style of working pronouncedly. Carlton is now doing nut piano and semi-acrobatic. The pair are governing themselves by existing demands for comedy that doesn't strain the intellect.

In the old days when "big time" didn't require quotes, this was a neat and nifty act. It is still neat, less nifty, and more hokey.

The class is there, the expression forced by conditions into new, noisier and swifter channels.

They open with "Ain't It a Grand and Glorious Feeling," then repeat it as a skit. Carlton suffers grotesquely as Julie insists on reciting. Familiar elements of man and woman two-acts but done with deftness and surety. Julie still looks like big dough.

A strong No. 2 turn. *Land.*

"RAGS and RICHES" (6)
Song and Dance Revue
15 Mins.; One to Four (Specials)
5th Ave. (V-P)

Dolores Weeks, number leader, backed up five femmes, is lobby-featured in "Rags and Riches," Alex Gerber tab which flashes some ornate scenery and costumes, and a fair continuity and assemblage of talent.

As the title implies, the Raggety Ann opening in "one," with the troupe in crazy-quilted rags, with a multi-colored rag curtain behind them, goes into two, three and four in rapid succession. Gilt and tassel and tinsel in fantastic array are employed to sartorially convey the transition from Rags to Riches.

The girls are nice looking, alternating in dance combos and number-leading, while Miss Weeks and the others make costume changes.

Act lacks a real wallop, such as some male funster might supply to bolster the works. Otherwise, as it closed at the 5th Ave., ordinary dance stuff, faring mildly throughout and closing weakly. *Abel.*

BOBBY MAY
Juggler
13 Mins.; One and Two
Riverside (V-P)

What May should drop right now is his harmonica opening in one. Without it he would classify as a pleasing though not extraordinary juggler, keeping pace and continuity with flip chatter.

He is equally clever with clubs, balls, hat and cigar, although he misses at least once before completing most stunts. Juggling is in shortened two after the one opening.

Eccentric dance finish, back in one, ought to remain as it establishes May's versatility. The mouth organ business, present in every amateur show, and better in most of them, merely questions his showmanship. *Bige.*

MONICA and SKELLY Co. (4)
Song, Dance, Talk
17 Mins.; Drop and Full (Special)
Riverside (V-P)

If the Pennsylvania Railroad isn't in back of this one, then the Pennsy is getting a free plug and the producer is a chump. He's a chump two ways; for producing the flash at all, if without the backing.

Second scene is on the observation platform of the Broadway Limited. The train's official shield is displayed in lights. For the finish, the platform is framed by a picture of a roadbed as seen from a moving train. That's when the shield is lighted.

Identical scene used in the Marks Bros. picture houses in Chicago a year or so ago, and paid for by none other than the Pennsy.

So, either the producer is a chump, or the Pennsy is the producer. And the Pennsy's no chump.

Players are two girls and two boys, mostly dancers, none very far out of the chorus class. Plot is as convincing as a photograph in the Graphic.

With Albany Night Boat, Broadway Limited and the Retail Furriers' Association's revue playing for Keith's at the same time, it looks like the circuit prefers to give the poor commercial boys a break.

Not enough vaude material in vaude? *Bige.*

NEAL SISTERS and EILEEN (4)
Songs, Dances, Instrumental
11 Mins.; Full
Riverside (V-P)

If Keith's production department isn't tied to the extent that it can't step in and offer suggestions to an act playing the circuit, here's a chance for it to do something. Neal Sisters, vocalists and instrumentalists, are very blond and wear black dinner dresses. Here they worked in front of a mangey black velvet drop, enhancing neither themselves nor the set.

Personally the Neals and Eileen, a dancer, call for no unusual comment. The sisters play piano, violin and 'cello, all nicely, and sing three numbers. Eileen does a peach toe number and an equally good acrobatic dance. Would doubtlessly be a fine big time deucer with the necessary production help. *Bige.*

HAFTER and PAUL
Songs and Talk
15 Mins.; One
American (V-P)

A woman of plumpish proportions is the half of this duo. Audience knows she is fat and she admits in a little song. Then the teammate appears. A black moustached man with exaggerated pants.

Customary kidding between the two. The kind of talk that always clicks at the American.

Nothing away from the stereotyped routine of combos like this one.

The woman peps up the turn and by her breezy style makes the gagging obtain better results. *Mark*

FAUNTLEROY and VAN
Songs, Talk and Music
11 Mins.; One
American (V-P)

Two men. Affect sap makeups. Talk aimed for comedy hits a bit and misses in other shots. Little close harmony in a vocal way effective.

Act depends mainly on its musical eccentricities. Play one-stringed instruments, saw and harp and the one called "Pop" goes in for a bit of dancing that helped.

Act did well at the American.
Mark

BONNIE and BLAIR
Songs and Talk
10 Mins.; One (Special)
Academy, Chicago (V-P)

Identify themselves as Irish girl and Italian boy, and use that as theme for love gags. Intermittently they harmonize.

Special roof backdrop is used, as the team is supposed to have sneak to the roof to make neckie and rehearse a vaude act.

Comedy poor. Weak deucer.
Bing

WHITE BROTHERS (4)
Dancing
8 Mins.; Full
American, Chicago (V-P)

Colored hoofing turn shy of anything new. Two boys round out conventional soft shoe and buck. As many girls dress in boy attire for opening with all four hotfooting.

Girls later don short dresses for divided specialties, not bad. One does hot jazzy stepping while the other counters with turnovers and acrobatics. Early spot in the family houses indicated. *Loop.*

ROSE'S MIDGETS (28)
Revue
46 Mins.; Special Scenery
Hippodrome (V-P).

Modern fashion of stage bands and cafe sets prevalent among normal show people has penetrated the midget world. As a result Ike Rose's production is a 46-minute revue by lilliputians, much in the manner averaged-sized performers would go through the same routine.

Opening has 18 of the company in aviation costume before a flat upon which is painted an airship. A good start as it leads to a snow scene (Siberia), a slight plot informing the ship has been forced down in that country.

From then on it's all this and that.

A tiny juggler, called Marcel, is assisted by a woman in his standard stunts; hat, cane and cigar, balls and clubs.

Prince Patti, Javanese and around for years, does a Java b. b.

Pretty little woman in a vocal solo.

Rose's two colored midgets in songs and dances, both typical of their race. Outside of one girl, they are the only Americans in the company, according to a later announcement.

A blonde lad is m. c., sings, dances and comedes. He is probably the sheikiest and most versatile midget anywhere.

Balance is scenic and ensemble stuff.

In the band number during the cafe scene, one bandsman steps out for a xylophone solo. He is the largest member of the troupe, almost of normal size, and should remain seated. He also seems to be the backbone of the band with his trumpet work, another reason why he'd best under cover.

Rose, a huge man, seeming tremendous in contrast to his tiny players, came on at the finish for a short speech.

He has a fine turn, as fine as the limitations of a vaude stage permit it to be. *Bige.*

HAYNES, LEHMAN and KAYSER
Songs
10 Mins.; One
Riverside (V-P)

Three veteran men vocalizing in the old school style. Sub-billing, "Three Little Playmates," gags their heft.

Rep ranges from pop to novelty. Comedy lyric, "Bear and the Beaver," certain for laughs. An Irish ballad was announced as a composition of Kayser, the pianist.

Finished songsters and dependable intermediates. No yodeling.
Bige.

DANDERS and SMITH
Songs
9 Mins.; One
American, Chicago (V-P)

Bobby Danders formerly worked alone while Smith was once of Hayes and Smith. New combo looks reasonably good and is of the Van and Schenck type. Smith at the piano warbles a soft tenor to Danders' character outbursts.

Danders pipes carry him along while Smith does a good straight at the piano. *Loop.*

ILL AND INJURED

Harry Mintern, Chicago producer, is ill in a hospital in that city. Condition not serious.

Helen Clinton (Clinton Sisters) convalescing at her home in Los Angeles from appendicitis operation.

Charles McCarthy, Paramount's publicity chief, confined to bed following operation at East Orange Hospital, East Orange, N. J.

Fred Barnes, of Barnes and Carruthers Fair Booking Ass'n, Chicago, is recovering from an attack of neuritis.

Helen Honan, dancer with the Publix unit, "Babes on Broadway," out of the Los Angeles show with a broken left arm, sustained when she fell on the stage at Minneapolis. Going back into show at Denver.

Greek Evans has resumed the lead in "Music in May" in Philadelphia, after tonsilitis.

Lorraine Power of "Hold Everything" operater for appendicitis, Nov. 16 in Park West hospital, New York.

Mazie Clifton (Clifton and DeRez) is recovering from an operation at St. Mary's Hospital, Chicago. It obliged the team to cancel an Orpheum route. Last summer Billy DeRex fell and broke a foot while playing in Louisville, causing a cancellation at that time of a Keith eastern route.

Write to the ill and injured.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London Variety takes no credit for these news items: each has been rewritten from a daily paper.

LOS ANGELES

The Federal Grand Jury returned indictments against W. J. Larivee, Harry Winter and H. W. Smith, charged with sending obscene picture film through the mails.

With these indictments, government authorities claim to have destroyed what they declared was a gigantic, nation-wide ring of distributors of indecent motion pictures.

According to officers, Larivee was the working "brains" of the ring, moving from place to place setting into operation various distributing centers for their obscene product. Winter, according to the officials, supplied the capital for local and eastern distributing offices. Smith is charged with being the head of the Hollywood producing and distributing head.

They were released under $5,000 bail each, pending trial. No date has been set.

Josephine Thompson, 20, who gave her occupation as actress, is being held by the police for investigation on a charge of forgery. Della Winningham, Hollywood modiste, claims Miss Thompson presented several bouncing checks in payment for wearing apparel, with other women's signatures forged to them.

Dell Andrews, director and vaude actor, accused by his divorced wife, Edith Andrews, of failing to pay $200 a month alimony. Hearing was adjourned until December. Mrs. Andrews was granted a divorce last July, with the custody of Dell Andrews, Jr., 4 years old. At the time she received her divorce, she requested no alimony, but the court decreed Andrews was to pay $200 a month. Andrews claims that inasmuch as she did not request alimony, the court order has been nullified.

Leslie Tronsier, musician, granted a decree of divorce from Wavelle Tronsier. Tronsier testified that his wife nagged him continually.

Mrs. Ada Johnson, mother of Frankie Darro, screen kid, filed suit for divorce against Frank Johnson, whom she claims is not the father of little Frankie. Hearing on her suit has been set for Jan. 15. Mrs. Rose DeBard was appointed temporary custodian of the child, pending the court's findings at the divorce hearing.

Roger Marchetti, attorney for Johnson, is temporary administrator of the child's business affairs, the control of whose income is an important factor in the marital controversy. The Johnsons were married in 1923.

Joseph B. Verdi, actor, granted divorce from Bessie M. Verdi on charges of cruelty.

Carl Laemmle, president of Universal, has announced the engagement of his daughter, Rosabelle, to Stanley Bergman, executive of a local department store. No date has been set for the wedding.

The Los Angeles First National Trust and Savings Bank has served attachments on Mae Murray, tying up her $10,000 Rolls Royce, her account in a Hollywood bank and some of the furnishings of her Brentwood Heights home. The bank recently secured a deficiency judgment against Miss Murray and her titled husband, Prince Mdivani. The judgment was granted when the bank showed that a property trust deed, given by Miss Murray to Jack Donovan as part payment on a house built by Donovan, was not of sufficient value to cover the payment. Donovan sold the trust deed to the bank before Miss Murray gained a Superior Court judgment to recover her $32,300 payment to Donovan.

Mrs. Amelia Bergquist has filed suit for $50,000 in Superior Court against J. H. Leach, Mildred Van Vrankin and Alfred Vrankin for the death of her husband, Rudolph Bergquist, picture cameraman killed in an auto accident last year. Mrs. Bergquist charges that her husband was killed while riding in a car owned by Leach when it collided with an Automobile driven by Mrs. Vrankin.

Two men were killed and a third seriously injured when a terrific explosion of flashlight powder and "movie bombs" at the First National studios at Burbank completely demolished a large concrete arsenal.

Cecil Irwin, 32, working in the adjoining plaster shop, was killed. Ray Davies, 28, also in the plaster shop, died two hours later in the Hollywood Hospital. The third victim, Gordon Denton, was taken to the Hollywood Hospital suffering a fractured skull but will live, according to surgeons.

Movie bombs stored in the arsenal came in contact with rain water, according to Harry Redmond, powder man on the lot, causing a chemical reaction which ignited the explosives.

Beside the arsenal and plaster shop, considerable damage was done to nearby stages and sets. The total damage is estimated at $35,000.

"Gondoliers," Gilbert and Sullivan operatic piece, opens at the Majestic Nov. 28.

Arthur J. Foxall and Wyn Moritz-Caesar, having taken over the lease from the Hamburger Realty Co., they will present a series of the Gilbert and Sullivan works in the future.

Moritz-Caesar and Foxall, veteran English producer, will import from England the casts for these productions.

Rose Marlow, English actress, will head the cast of "Gondoliers."

Lina Basquette, widow of Sam Warner, and Peverell Marley, chief cameraman for C. B. DeMille, announced they will marry in January.

Count Pierre de Ronseray, screen actor, has filed suit for divorce from Christianne Charlotte de Ronseray. Ronseray, reputed of French nobility, charges desertion. Couple married in Paris May 17, 1927.

Charged with sending an obscene picture film through the mails, W. J. Larrivee, alias Walter King, was arrested and held for examination by Postoffice Inspector Frank Sharon.

Upon complaint of Roger Marchetti, attorney for Agnes Ayres and Claire Windsor, screen actresses, the office of the district attorney launched an investigation of a real estate deal in which the actresses claim ot have lost a fortune. Miss Ayres claimed to have been mulcted of $30,000 and Miss Windsor of $300,000, according to Marchetti. Details of the land deal will not be divulged until the official inquiry is finished.

Mrs Marie B. Hoxie has filed suit for divorce against Alton "Jack" Hoxie, screen cowboy. She charges he was in the habit of shooting up the household in movie style.

Mrs. Isabel Tellegen was granted a divorce from Lou Tellegen. She charged the actor with cruelty, infidelity and falsely accusing her of infidelity. She was granted the custody of their four-year-old son, Rex As part of her evidence, Mrs. Tellegen presented a letter which she said her husband wrote to her, saying he was intimate with various other women and asking what she was going to do about it.

Ilean Slater, 20-year-old dancer who was reported missing on Nov. 13, has been found in the accident ward of the Georgia Street Hospital, victim of a hit and run driver.

Raiding a fashionable "club" in the Laurel Canyon district, police arrested Harry Ellis, sole occupant of the house. Two roulette wheels, a crap table and several poker and faro layouts were seized along with liquors. A group of patrons, said to have been motion picture celebrities, escaped.

Dallas Van Cleve and W. R. Atkins, screen actors, were acquitted by a jury in Superior Court of charges of burglarizing the apartment of Josephine Hill, cabaret entertainer. Miss Hill charged they had stolen $4,000 jewels.

C. Gardner James, film juvenile, ordered by Superior Judge Rosenkranz to pay $150 temporary monthly alimony to Marion Blackton James, daughter of J. Stuart Blackton, pending trial of her divorce action.

Josephine F. Bushman, first wife of Francis X. Bushman, filed suit for $52,298, claimed as back alimony. Trial date has been set for Jan. 4. The Bushmans were divorced in Baltimore in July, 1918. Mrs. Bushman was awarded the custody of the five children, community property, $40,000, and $4,000 a year. Mrs. Bushman asserts she has received no money. He denied he was in arrears.

Mrs. Helen G. White, sister of Estelle Taylor, has filed suit for divorce against Roger P. White, brother of Jack White, picture producer. Mrs. White charges nonsupport. Couple married Sept. 20, 1927. Mrs. White's third matrimonial venture.

Mrs. Lorraine Messenheimer filed suit for separate maintenance against her husband, Sam Messenheimer, song writer and orchestra leader. She charges he neglected her and paid most of his attentions to Joan Crawford, screen actress. He filed a cross complaint, charging infidelity.

Mrs. Louis Benneciege, granted a divorce from Joseph Benneciege, singer, said her husband announced he loved another woman and was going to bring her home to live with them.

SAN FRANCISCO

Paul G. Schroeder, 30, musician, formerly employed in a Milwaukee theatre, arrested in comany with Elaine Tantun, 16, dancer, whom he is alleged to have brought to the coast from the midwest city. Police say Schroeder has a wife.

Exclusive Bohemian club has put a ban against admission as member of Will Rogers. Club's action allegedly based on Rogers' "kidding" of the organization at the club's High Jinks in August. It is reported a prominent San Franciscan had proposed Rogers for membership, but under pressure withdrew sponsorship.

Burlesque Routes

Weeks of Nov. 26 and Dec. 3

Bare Facts—Academy, Pittsburgh; 3, Lyceum, Columbus.

Best Show in Town—26-28, Lyric, Allentown; 29-1, Palace, Trenton; 3, Empire, Newark.

Bohemians—Gayety, Wilkes-Barre; 3-5, Lyric, Allentown; 6-8, Palace, Trenton.

Bowery Burlesquers—Strand, Washington; 3, Academy, Pittsburgh.

Burlesque Review—Gayety, Montreal; 3, Howard, Boston.

Chicken Trust—Gayety, Scranton; 3, Gayety, Wilkes-Barre.

Dainty Dolls—Empress, Chicago; 3, Cadillac, Detroit.

Dimpled Darlings—H. & S. Apollo, N. Y. C.; 3, Empire, Brooklyn.

Dixon's Big Review—Crystal, St. Joe; 3, Gayety, Milwaukee.

Flapper Follies—Empire, Providence; 3, Gayety, Boston.

French Models—Empire, Toledo; 3, Columbia, Cleveland.

Frivolities—Irving Pl., N. Y. C.; 3, Empire, Providence.

Ginger Girls—Hudson, Union City; 3, Irving Pl., N. Y. C.

Girls from Happyland—Gayety, Louisville; 3, Mutual, Indianapolis.

Girls from the Follies—Grand, Hartford; 3, L. O.

Girls in Blue—Gayety, Buffalo; 3, Temple, Syracuse.

Girls from the U. S. A.—Lyric, Dayton; 3, Empress, Cincinnati.

Hello Paree—Cadillac, Detroit; 3, Empire, Toledo.

High Flyers—Mutual, Indianapolis; 3, Garrick, St. Louis.

Hindu Belles—Temple, Syracuse; 3-5, Geneva; 6-7, Oswego; 8-9, Schenectady.

Jazztime Revue—Gayety, Boston; 3, Plaza, Worcester.

Kuddling Kuties—Lyceum, Columbus; 3, Lyric, Dayton.

Laffin' Thru—Orpheum, Paterson; 3, Hudson, Union City.

Merry Whirl—Majestic, Albany; 3, Colonial, Utica.

Mischief Makers—Trocadero, Philadelphia; 3, Gayety, Baltimore.

Moonlight Maids—Colonial, Utica; 3, Gayety, Montreal.

Moulin Rouge Girls—Gayety, Kansas City; 3, Crystal, St. Joe.

Naughty Nifties—Grand, Akron; 3, Gayety, Buffalo.

Nite Club Girls—Gayety, Baltimore; 3, Strand, Washington.

Nite Life in Paris—Gayety, Brooklyn; 3, Gayety, Scranton.

Parisian Flappers—Lyric, Bridgeport; 3, H. & S. Apollo, N. Y. C.

Puss Puss — Empire, Newark; 3, Star, Brooklyn.

Radium Queens—Howard, Boston; 3, Columbia, N. Y. C.

Record Breakers — Empire, Brooklyn; 3, Trocadero, Philadelphia.

Red Hots—Columbia, N. Y. C.; 3, Gayety, Brooklyn.

Round the Town—Garrick, St. Louis; 3, Gayety, Kansas City.

Social Maids — Empress, Cincinnati; 3, Gayety, Louisville.

Speed Girls—Star, Brooklyn; 3, Orpheum Paterson.

Sporty Widows—L. O.; 3, Grand, Akron.

Step Along—Hyperion, New Haven; 3, Lyric, Bridgeport.

Step Lively Girls—26-28, Geneva; 29-30, Oswego; 1-2, Schenectady; 3, Majestic, Albany.

Step On It—Columbia, Cleveland; 3, L. O.

Stolen Sweets—State, Springfield; 3, Grand, Hartford.

Sugar Babies—Gayety, Milwaukee; 3, Empress, Chicago.

Wine, Woman and Song—Plaza, Worcester; 3, State, Springfield.

RED HOTS
(MUTUAL)

"Red Hots" is the kinda stuff they'll go for in the Mutual wheel houses. Norma Noel formerly led the brigade. She's out now, but Peggy Mayo is a worthy substitute. Peg gives it to them plenty. Benny Platt is the comic, does well, but they don't care about anything but dames at the Columbia. Ben's a good comic, grabs laughs and everything, but the muggs want the femmes, hoping the brassiere straps will snap.

"Red Hots" is a dame show out and out. The comic tries his stuf in several scenes, but they don't laugh. They wanta look at Peggy, past mistress at teasers, and tosses them around plenty.

Mae Brown oozed out on the runway to tickle them better. Then Betty McAlister grabbed up the spot and meandered with naughtier numbers, and sewed them up. Her "You can look but you musn't touch" stanza was a classic for burlesque or anywhere.

The runway gals alternated with Mae Brown and Peggy McAllister, who also did their stuff perfect. The choristers with the show okay on the shake and shivver.

"Red Hots" has plenty of what they want in burlesque. It's a fast show, with the girls tossing torsos aplenty. A few more of these would make burlesque safe for Izzy Herk.

Edba.

'Your Own Funeral' Columbia Sign Out

The danger signal has been removed from the callboard backstage at the Columbia, New York, with the exit of Jerome Rosenberg as house manager.

The placard warned incoming shows that in case of pinch those pinched would have to take the rap. It was ordered out by Mike Joyce, house manager, at the instigation of Emmett Callahan, assistant general manager of Mutual and supervising the runway ensemble at the house.

Since Callahan assumed charge there is less shaking but still plenty of display. Girls now wiggling within the law and just as effective with the fans.

Chi Burlesque Ad Splash Swamps Legit in Dailies

Chicago, Nov. 27.

An unprecedented display of burlesque houses advertising created a new high-water mark for amusement copy for a daily display. Regular loop legit houses were buried beneath the avalanche of space used by the burlesque theatres.

Headed by the Star and Garter, which used a full column streamer, ads were drawn up in bold face type, each of the houses (Haymarket, Empress, Diversey and State-Congress) laying special emphasis on Saturday midnight shows.

In coin the ads figured to be the heaviest layout local burlesque houses have ever made and much higher in currency paid than any group of legit houses have tabulated for a Saturday morning campaign flash.

Runway's Song Plugs

Columbia, New York, with its gals, has become a music publishers' delight. The three permanent runway leaders sing two numbers apiece each show. That necessitates six new songs weekly, all used 30 times in the course of a week.

As all numbers are encored thrice at the very least, it means any tune placed at the Columbia is guaranteed 90 workouts, minimum.

That does not include songs sung by visiting burlesque troupe.

MUTUAL LOSES NEW HAVEN

Mutual shows will drop the Hyperion, New Haven, after Saturday. Until another week can be picked up in that section the New Haven date will remain a lay-office on the circuit.

The Hyperion is a Fox-Poli house, with Fox's New England manager, Hershal Stuart, to supplant burlesque with dramatic stock.

Fred McCloy Okay

Fred McCloy, now in his fifth week in St. Vincent's Hospital, New York, where he suffered a minor operation to his leg, expects to be back at his Mutual burlesque desk in two weeks.

Promise of Clean and Sweet Bur. in Minn.

Minneapolis, Nov. 27.

City council license committee is putting it up to the police department here to decide if the Gayety theatre should be granted a new license for burlesque stock.

Mayor George E. Leach revoked the theatre's license because of alleged improper performances by Mutual wheel shows.

The application for a new license was presented by the Minneapolis Amusement company, of which Adolph Porkras and Morris Zaldens of Milwaukee are named as president and secretary, respectively. It was stated that they operate burlesque stock companies in other cities.

Committee members voted to request the police to investigate the applicants for the license and report a recommendation. The committee also requested the city attorney to ascertain if there has been a valid transfer of the theatre's lease from the Mutual wheel to Porkras and Zaldens.

Porkras and Zaldens, present at the council committee meeting, assured the aldermen that the stock burlesque performances under their sponsorship would be as pure as the driven snow and a Sunday school class would be able to witness them without a blush.

Representatives of organized labor urged the granting of the license, but reform organization officials asked that it be denied.

AMERICA'S STOCK

Leo Stevens will stage the stock burlesque shows for the America, Bronx.

Company includes Sid Rogers, Addie Clifford, Sammy Spears, Billy Wainwright, Lloyd Pedrick, Mary Lane, Louise Miller and chorus of 18.

SAM RAYMOND ILL

The continued illness of Sam Raymond, operator of the two Brooklyn Mutuals, the Star and Gayety, while not serious, prevents him from being as active as formerly.

Meanwhile his son Harold is running the Star and Harry Thomas handling the Gayety.

Charlene Barnes, out; Marie Tomlinson, in, "Naughty Nifties" (Mutual).

Dollie Davies, out; Evelyn Whitney, in, "Night Club Girls" (Mutual).

Bee Belle, in; Jean Fox, out, "Frivolities" (Mutual).

DIRT CASE WASHOUT

St. Louis, Nov. 27.

St. Louis' first theatre dirt trial in a couple of decades proved a washout when charges against the management and members of the stock company playing a sort of burlesque affair weekly at the Liberty Music Hall were dismissed.

Stock at Altoona

Stock burlesque goes in at the Embassay, Altoona, Pa., next week.

Company includes Ed Miller, Billy Wallace, Al Watson, George Gribble and Jane Gibbons.

FOR RENT

GAYETY THEATRE
PITTSBURGH
Seating 2000

PALACE THEATRE
BALTIMORE
Seating 2100

APPLY

COLUMBIA AMUSEMENT CO.
Columbia Theatre Building
NEW YORK CITY

PRESENTATIONS—BILLS

NEXT WEEK (December 3)
THIS WEEK (November 26)

Shows carrying numerals such as (2) or (3) indicate opening next week on Sunday or Monday, as date may be. For this week (25) or (26) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

Pictures include in classification picture policy, with vaudeville or presentation as adjunct

GERMANY

Month November

BERLIN
Scala
Monroe Bros
Dewers 2
Alf Jackson Girls
Little Fred
Emanuel Steiner
Geltner Tr
Jack Hylton
Gypsy Rhouma-je
L Maiss
Wintergarten
2 Helders
Kuriens
Harry Steffin
3 Dakotas
Cody Co
Plattier Bros
4 Tellers
Vera Nemchinowa
Anton Dolin
Runaway 4
3 Kiewnings
Terrier Rennon
DRESDEN
Central
Canova
Robert Star
Amarantina
Victorias
Niotna
Noni
Guerre
Frank & Eugenie
Golden Ser

PARIS

Week Nov. 24

Apollo
Chauve Souris Tr
N Balieff
Foutline-Gored'zky
Mlle K'misarjevska
Delinatoff-zotoff
Carol
Avrey-Blanchard
Deykarkhanova
Caurroy-Birse
Karabanova
Alexandrova
Debolskaya
Foutline
Casino de Paris
Jane Marnac
Edna Covey
Mitty & Tillio
E Ricaux
Gomez 3
Saint Granier
Nina Myral
Henry Laverne
Florelle
L Tiller Girls
Bach-Galas
Endja Mogoul
Pauletter Franck
Ninon Guerald
Anita Labarta
Maud Burgane
Cirque de Paris
Prince Nyadeo
Miss O'Kabe
Edwards Tr
Mylos & Coco
Bourbons
Dimant
Maxime 3
Miss Parys
Antonet & Beby
Cirque Medrano
Tony Bastien
Man & Thit
Ginestra 2
Claire Hellen & M
Ernest Schumann
Cairoli-Porto-C
Ombras 3
Rellmut 5
Su-Matra
Inaudi
Faludys 8
Dario-Bario-Rhum
Athos 2
Diane Loyal
Moulin Rouge
Mistinguett
Earl Leslie
Spadaro
Diane Belli-Ryaux
Vera Troizky
Ditux
Dandy-Carjol
Jean Gabin
J W Jackson Girls
Spark's Ballet
Pierrat-Pierrel
Sarenzio-Jade
Poggi Sis
Boyer Sis
Fred Mele Bd

Picture Theatres

NEW YORK CITY
Capitol (1)
"Romany" Unit
Dave Schooler
Capitolians
Dorothy Berke
Mario Naldi
Karavieff
Chester Hale Girls
"Submarine" (24)
"Let's Go" Unit
Dave Schooler
Capitolians
Jack Pepper
Cy Landry
De Pace
Chester Hale Girls
Frances White
"Masks of Devil"
Paramount (1)
"Bubbles" Unit
Frank Fay
Ross & Edwards
3 Gatanos
Gene Sheldon
Ruth Petty
Gould Girls
"Someone to Love" (24)
"Miniat'res 1929" U
Singer's Midgets
"Manhatt'n C'kt'ls"
Roxy (24)
Tableaux Napoleon
Patricia Bowman
Helen Huttenera'ch
Michael Voljanin
M Vodnoy
32 Roxyettes
Beatrice Belkin
Arcady Boytler
Phil Dwyer
CHICAGO, ILL.
Avalon (24)
Roy Detrich Bd
Madre & Ray
Roy Conlon
Dooley & Sales
Capitol (24)
Del Lampe Bd
Eastman & Rouen
Cliff Nazarro
Marcella Hardy
8 Rolling Stones
Chicago (24)
"High Hat" Unit
H L Spitalny Bd
Art Frank
Ginger Rogers
Alice Roy
Victor Henry
Jerry Ross
"3 Week Ends"
Granada (24)
Benny Meroff Bd
Sonia Meroff
Le Grohs
Billy Randall
Licheron & Alyce
Ray Dean
Stuart & Lash
Harding (24)
"Make Believe" U
Al Morey Bd
Johnny Perkins
Wilfrid DuBois
Doris Roach
Caffrey & Miller
Sunshine Girls
"While City Sl'ps"
Marbro (24)
Charley Kaley Bd
A & J Cansino
J & K Spangler
Harry Downing
Olive Faye
Ruth Lyons
Norshore (24)
"Bits Broadway" U
Al Kvale Bd
Richy Craig
Vera Van
Agnes Gilroy
Pacqualli Bros
"While City Sl'ps"
Oriental (24)
"Hold Ev'ryth'g" U
Brooke Johns Bd
Tommy Atkins 6
Aubrey Sis
Buddy Raymond
Moore & Pal
Paradise (24)
"Dancing Along" U
Mark Fisher Bd
Freeman & Seym'r
Wilton Crawley
Wallace Sis
Brown & Bailey
"Varsity"
Regal (24)
Fess Williams Bd
Al & Gussie Blum
Albertina Rasch
Little Joe Warner
Long Short
Harlem Red Hots
Rialto (26)
Midnite 3
Wiles & Cruise
Stratford
2d half (29-1)
M Hillblom Bd
Ted Leary
Jack Clifford
South & Jacobs
3 Kayton Girls
Nelson & Paris
Tivoli (24)
"Teeing Off" Unit
Bennie Krueger Bd
Harry Langdon
Dave Silverman
Rome & Dunn
Earl Lavere
"Varsity"
Tower (24)
"Pickin' Peach's" U
Frankie Masters Bd
3 Diamonds
Si Wills
3 Keena Girls
Geo D Washington
Oriental Ballet
"Racket"
Uptown (24)
"Parisian Nites" U
Verne Buck Bd
Anita La Pierre
Andre & DuVal
Novelle Bros
Foster Girls
"Varsity"
ATLANTA, GA.
Howard (3)
"Kat Kabaret" U
Bert Nagle & Omar
Patterson 2
Kerenos & Maree
Ray Walman
Rasch Girls
BALTIMORE, MD.
Century (26)
Ted Calire
Frank Melino Co
Gil Wray
Gogo De Lys
Ted & Jack Dale
Foster Girls
"The Wind"
B'RM'GHAM, ALA.
Alabama (3)
Flapperettes Rev
Billy Gerber
Ruth Denise
Coscia & Verdi
Foster Girls
BOSTON, MASS.
Metropolitan (24)
"Bubbles" Unit
Gen Rosemich
Fannie Brice
"Manhattan C'kt'l"
State (26)
Clark & Bergman
"King of Kings"
BUFFALO, N. Y.
Buffalo (25)
"Bars & Stripes" U
Herb's Gang
Lamberti
King & King
Dennis Sis
Roy Chaney
"Masks and Devil"
Lafayette (26)
Paddy Cliff
Royal Gascoignes
Mason & Dixon Co
"Submarine"
CLEVELAND, O.
State (24)
"B Arts Frolic" U
Handers & Millis
Lucille Nino
Bryant Rains & Y'g
Gamby-Hale Ballet
Stubby Gordon
Sonny
"Haunted House"
DALLAS, TEX.
Palace (1)
"Main St B'way" U
Joe Besser
Almira Sessions
Cy Kahn
Burday & Norway
Ruth Witmer
Arthur Campbell
Felicia Sorel Co
Criterion (24)
C Bakalienikoff Or
"Lilac Time"
Egyptian (23)
Seymour & Corncob
Scotty Weston
Muriel Stryker
June Knight
"The Patriot"
Loew's State (23)
"Mike's" Idea
Sally O'Neill
Al Lyon M C
Greenwood & Lee
Montgomery & W'd
Barry Sherwood
12 Beauties
"The Outcast"
Metropolitan (23)
"Babes Br'dw'y" U
Frank Jenks M C
Du Callion
Collette Sis
Fred Bernard
Electa Havel
Helen Honan
Gamby-Hale Tr
"Manhattan C'kt'l"

Playing Hereabouts This (Nov. 26) Week:
ERNEST R. BALL, JR., and SINGERS — Fox's Jamaica, Crotona. PEREZCARO SISTERS MEXICAN REVUE—LOEW'S Premier; Plaza, Corona. PARKER and MACK — LOEW'S Plaza, Corona; American. 3 FIELDS BROS.—LOEW'S Delancey St. (first half). MAN-KIN—LOEW'S American (last half).
Harry Murray, Pavilion Royal, Cedar Grove, N. J.; **Helen Boyce,** Pavilion Royal, Cedar Grove, N. J.; **Florence Kane,** Club Baltusrol, Newark, N. J.; **Lillian Kenny,** Club Baltusrol, Newark, N. J.; **Edna Howard,** Clifford Lodge, Richfield, N. J.; **Peppy Fields,** Club Baltusrol, Newark, N. J.; **Sylvia & Althea,** Green Mill, New York.
Direction
ALF T. WILTON, Inc.
1560 Broadway Bryant 2027-2028

DENVER, COL.
Denver (29)
"Harem Scarem" U
Harry Savoy
Ruth Stahl
Tumbling Clowns
Foster Girls
Lita Ruberti
DES MOINES, IA.
Capitol (1)
"Ocean Blues" U
Charley Chase
Al Norman
Athlone
21 Foster Girls
DETROIT, MICH.
Capitol (25)
"Sunny Spain" U
Del Delbridge
G & M Eline
Walter & Russell
Dolores Espanoza
Harm & Nee
Lew Cody
"Show Girl"
Fisher (25)
"Bag o' Tricks" U
Inez & DeWynn
Llora Hoffman
Albertina Rasch Co
6 Lucky Boys
Johnny Payne
Stanley 2
Lytell & Fant
Fisher Syn
"Outcast"
Michigan (25)
"Blue Grass" Unit
Al Evans
Coleman Goetz
Irene Wolf
Rosette
Foster Girls
George Griffin
Slate Bros
"3 Week Ends"
EV'NSVILLE, IND.
Victory
2d half (29-1)
Mahar & Sylvester
Oliver & Van
Tighe LaPan & B
Mike Ames
Gus King's Co
FT. WORTH, TEX.
Worth (1)
"Step This Way" U
Dictators
Bob Bob & Bobbie
Bee Sarche
Francis Wills
Nat Spector
Foster Boys & Girls
HOUSTON, TEX.
Metropolitan (1)
"Sunny Kiss" Unit
Willie Robyn
United Artists (28)
Lupino Lane
Beth Pitt
Ray Williams
Frances Dexter
"Loves "Casanova"
Warner Bros. (26)
Leo Forbstein Orch
Ceballos Present't'n
3 Brox Sis
Taylor's 12 N't'g'les
Marjorie Moore
6 Stepping Fools
"OnTrial"
Branford (24)
Ben Ross
Mary Kornman
Johnny Dowss
Scooter Lowry
Edna Russell
Cully Culpeper
Verna Mayworth
"Do Your Duty"
Mosque (24)
C Henry Earle
"Wings"
NEW HAVEN, CT.
Olympia (26)
"Topsy T Town" U
Chet Martin
Ferry Corwey
"Show Girl"
N. ORLEANS, LA.
Saenger (1)
"Seeing Things" U
Chilton & Thomas
Allen Raymond
Les Klicks
Sammy Cohen
Sorel Girls
OMAHA, NEB.
Riviera (30)
"West Pt Days" U
Joseph Griffin
Virginia Johnson
Born & Lawrence
Gamby-Hale Co
George Nelidoff
PHILA'PHIA, PA.
Carman (26)
Easter & Hazelton
Earl & Bell
6 Indian Maids
"Uncle Tom's C"
Fay's (26)
Padlocks of 1928
"Power of Silence"
Fox's (26)
Healy & Cross
Bernoff & Eykakue
Michon Bros
Elsa Ersi
"Romance U'w'rld"
Stanley (26)
Ledova
The Peers
Harry Breuer
Armida
Harry Vernon
Pyramid 3
Dorothy Crooker
Johnny Ashford
Kader Shergy
"Romance U'world"
ST. LOUIS, MO.
Ambassador (25)
Ed Lowry
Red Terhune
"Outcast"
Missouri (25)
Red Grange
"Adoration"
WASH'TON, D. C.
Fox (1)
Jos LaRose Pres
Meyer Davis Sym
Leon Brusiloff
Lawrence Downey
Fox Tillerettes (24)
Helen Yorke
Jos LaRose Pres
Reo Bros
Lovey Sis
Morton & Mayo
Amerique & Neville
Jack Powers
Lawrence Downey
Fox Tillerettes
Meyer Davis Sym
Leon Brusiloff
Palace (1)
"Stars" Unit
Jack Powell
Moureen & Sonny
Linden & Farnam
Evans & Perez
Wesley Eddy
Gamby-Hale Girls
"Moran of M'rines" 24)
"Crinoline v J'z" U
Wesley Eddy
Bayes & Speck
John Quinlan
Chapman & Snyder
Nell Jewell
Carl Dobbs Co
Felicia Corell Girls
"Masks of Devil"

Loew

NEW YORK CITY
American
1st half (3-5)
Palermos Canines
Perrone & Oliver
Billy Beard
Sonny Hines Girls
Burns & Wilson
Carl McCullough
3 Blanks
(One to fill)
2d half (6-9)
Perez & Marguerite
Jule & Rita
Clinton & Rooney
Bill Smith
Lane & Harper
3 Nitos
(Two to fill)
Boulevard
1st half (3-5)
Pickard & Pal
Chas & L Girard
Packard & Dodge
Bert Gordon Co
Casa & Lehn Girls
2d half (6-9)
Winnie & Dolly
Lillian Boardman
Robbins & Jewett
Morris & Campbell
Nellie Arnaut Boys
Commodore
1st half (3-5)
Wells Craven & L
Haney Sis
Jack & R LaPearl
Oh, Mama
Billy Gilbert Co
Romas Tr
2d half (6-9)
Hicks & Hart
Morgan & Sheldon
(Others to fill)
Delancey St.
1st half (3-5)
Nina Camponi
Smith & Barker
Raymond & Gibbs
Paris Creations
(Two to fill)
2d half (6-9)
Walter & N Nelson
Alfred Latell Co
Carson & Willard
Jack Donnelly Rev
(Two to fill)
Fairmount
1st half (3-5)
Les Jardys
Cook & Rosevere
Alexander & Peggy
Ed Sheriff Co
Perezcaro Sis Rev
2d half (6-9)
Niobe
Hazel Crosby Co
Clayton & Leonard
Yates & Carson
Collegians
Grand
1st half (3-5)
Gaynor & Byron
Carleton & Bellew
Bobby Barry Co
Tracy & Hay Co
(One to fill)
2d half (6-9)
Rath Bros
Ross & Gilbert
Hite & Reflow Co
Watts & Hawley
Clinton & Rooney
2d half (6-9)
Palermos Canines
Halstead & Daniels
Frank Dobson Co
Joe Darcy
Ed Sheriff Co
BROOKLYN
Bedford
1st half (3-5)
Perez & Marguerite
Vinc't O'Donnell Co
Dale & Corday Co
Carson & Willard
Lee Twins Co
2d half (6-9)
Karoli Bros
Carleton & Bellew
Griffiths & Young
Villani & Villani
Perezcaro Sis Rev
46th St.
1st half (3-5)
Bob & L'cy Gillette
Vic Lauria
Elliott & LaTour
Local Follies
2d half (6-9)
3 Orantos
Strain & Lila
Carl McCullough
Local Follies
Gates Ave.
1st half (3-5)
3 Walters
Artie Mehlinger
Wilkens & Wilkens
Whirl of Splendor
(One to fill)
2d half (6-9)
Campbell & Brady
Vic Lauria
Bobby Barry Co
Watts & Hawley
Dancing Lessons
Metropolitan (3)
Huberta Beeson
Barr & Davis
White & Tierney
Saranoff Co
Harry Howard Co
Lieut Gitz Rice Co
Oriental
1st half (3-5)
Karle & Rovein
Lillian Boardman
Griffith & Young
Villani & Villani
Radio Fancies
2d half (6-9)
Conley 3
Miller & Fears
Van & Vernon
Buzzington's Bd
(One to fill)
Palace
1st half (3-5)
Mason & Gwynne
Grindell & Esther
(Three to fill)
2d half (6-9)
Vinc't O'Donnell Co
Hamilton Sis & F
Billy Gilbert Co
Romas Tr
(One to fill)
Premier
1st half (3-5)
Emile Boreo
(One to fill)
2d half (6-9)
Mahar & Sylvester
Oliver & Van
Harvey Henry & G
Mike Ames
Gus Krieg's Bd
HOUSTON, TEX.
Houston (3)
4 Kadex
Ed & Lou Miller
Leon & Dawn
Dave Harris & F
Dave Harris Girls
JAMAICA, L. I.
Hillside
1st half (3-5)
Olvera Bros
Joe Wong Co
J'phine Harmon Co
Collegiana
(One to fill)
Ryan & Ross
Lillian Morton
Morris & Campbell
Nellie Arnaut Boys
2d half (6-9)
Pickard & Pal
Restivo
Freshman Co-Eds
Bert Gordon Co
Tracy & Hay Co
YONKERS, N. Y.
Yonkers
1st half (3-5)
Campbell & Brady
Bigelow & Lee
Grace & Ed Parks
Strain & Lila
Buzzington's Bd
2d half (6-9)
Wheeler 3
Hite & Reflow Co
Lillian Morton
Riot of Rhythm
(One to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway. Bet. 46th-47th Sts., New York
This Week:
Carl Ganvoort; Pat Kelly

J'phine Harmon Co
Chas Ahearn Co
(One to fill)
Lincoln Sq.
1st half (3-5)
H & M Scranton
Singer & Lightner
Wiley & Young
Private Slack
(One to fill)
2d half (6-9)
3 Blanks
Chas & L Girard
Anderson & Graves
Cahill & Wells
Lee Twins Co
National
1st half (3-5)
Karoli Bros
Halstead & Daniels
Lane & Harper
Chas Ahearn Co
(One to fill)
Bee Starr
Lila Campus
Dillon & Parker
Eddie Lambert Co
Henry & Staff'rd Co
2d half (6-9)
Julius First Co
Marcus Berta
Grace & Ed Parks
Swartz & Clifford
Private Slack
Prospect
1st half (3-5)
Niobe
Marcus Berta
Anderson & Graves
Joe Darcy
Dolan & Bonger Co
2d half (6-9)
Hama & Yama
Joe Wong Co
Dillon & Parker
Elliott & La Tour

Tuesdays
723 7th Ave.
New York
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Maurice Colleano
Bobbie Gilbert
Georgia Hayes
Pedro Rubin Co
Branch & O'Donoe
IRVINGTON, N. J.
Sanford (25)
Les Stevens
Ray Nichols
Carpier Sis
Ned Haverly
Leo Prince
Bud & Elinor
Bermoir Marsh
"Excess Baggage"
LOS ANGELES
Boulevard (23)
Lynn Cowan
Moro & Moro
Tex Ledford
Monkey Shines Co
"Plast'r'd in Paris"
Carthay Circle
(Indef)
Carll Elinor Orch
"Interference"
Chinese (Indef.)
Noah's Ark Prolog
Stuart Brady
"Noah's Ark"
"Show People"
PITTSBURGH, PA.
Penn (25)
"Blue Revue" Unit
Teddy Joyce
Bobby U Henshaw
Frank Stevens
Small Bros
Pelle & Cola
Irene Taylor
"Masks of Devil"
S. ANTONIO, TEX.
Texas (1)
"Xylophonia" Unit
Jack Joyce
Prosper & Maret
Leonard & Hines
Musical Johnstons
Foster Girls
SAN FRANCISCO
Granada (24)
Henry Busse Bd
Eddie Magill
Harry Savoy
Ruth Stahl
2 Tumbling Clowns
Ben Hur Horses
"Manhattan C'kt'l"
Warfield (24)
Rube Wolf Bd
2d half (6-9)
Les Jardys
Lila Campus
Burns & Wilson
Jimmy Lyons
Royal Welch G'men
Orpheum
1st half (3-5)
Rath Bros
Ross & Gilbert
Eddie Carr Co
Yates & Carson
Leonora's Steppers
2d half (6-9)
Olvera Bros
The Vagrants
Alexander & Peggy
Sonny Hines Girls
(One to fill)
State (3)
Bonhair Tr
Vox & Walters
Cardo & Noll
Sol Gould Co
Honorable Mr Wu
(One to fill)
Victoria
1st half (3-5)
3 Nitos
Restivo
Leonora's Steppers
ATLANTA, GA.
Grand (3)
Hubert Dyer Co
Villa & Stringo
Weist & Stanton Co
Edith Clifford
Les Gellis Rev
BAY RIDGE
Loew's
1st half (3-5)
Ploetz Bros Sis
John Walsh Co
Grey & Byron
Jimmy Lyons
Dancing Lessons
2d half (6-9)
Bee Starr
Smith & Barker
Eddie Lambert Co
Henry & Stoff'd Co
(One to fill)
BOSTON, MASS.
Orpheum (3)
Selma Brantz Co
Matthews & Earl
Henry Regal Co
Wilson Bros
Johnny Marvin
Lowe & Sargent Co
CANTON, O.
Loew's (3)
Bob Anderson Pony
Myrtle Boland
John Barton Co
Kemper & Bayard
Gracella & The'd're
CLEVELAND, O.
Granada
1st half (3-5)
Dallas Walker Sis
Joe Delier
Florida Frolics
Ketch & Wilma
9 Allisons
2d half (6-9)
Worden Bros
Billy Day
Goss & Barrows
Dooley & Sales
White Way G'ieties
Park
1st half (3-5)
Worden Bros
Billy Day
Goss & Barrows
Dooley & Sales
White Way G'ieties
2d half (6-9)
Dallas Walker Sis
Joe Delier
Florida Frolics
Ketch & Wilma
9 Allisons
CORONA, L. I.
Plaza
1st half (3-5)
Hama & Yama
The Vagrants
Alfred Latell Co
Clayton & Leonard
Naro Lockwood Co
2d half (6-9)
Karle & Rovein
John Walsh Co
Meehan & Shannon
Raymond & Gibbs
Radio Fancies
EV'NSVILLE, IND.
Loew's
1st half (3-5)
Boyd & Wallin
Clark & O'Neil
Leo Bill
2d half (6-9)
Bob & L'cy Gillette
Artie Mehlinger
Wiley & Young
Wilkens & Wilkens
Whirl of Splendor
MEMPHIS, TENN.
Loew's (3)
4 Aces & a Queen
Mitchell & Minch
Meredith & Snoozer
Carney & Jean
Juvenile Steppers
MONTREAL, CAN.
Loew's (3)
Randow 3
Meyers & Nolan
Millard & Marlin
Rome & Gaut
Gautchi & Phelps
(One to fill)
NEWARK, N. J.
State (3)
Wills & Holmes
Lucille Benstead
Clark & Bergman
Pat Henning
Lorraine & Minto
NEW ORLEANS
State (3)
Al Gordon's Dogs
3 Ryans
Faber & McIntyre
Jimmie Rodgers
F & M Britton Or
NORFOLK, VA.
Loew's (3)
Carr Bros & Betty
Earle & Belle
Toomer & Day
Bert Walton
Braille-Palo Orch
TORONTO, CAN.
Loew's (3)
Evelyn Phillips Co
Romaine & Castle
Keller Sir & Lynch
Ross Wyse Jr Co
(One to fill)
W'DHAVEN, L. I.
Willard
1st half (3-5)
3 Orantos

LYONS & LYONS
Intimate Chats
PICTURE HOUSES
More than ever acts are in demand for pictures, be it personal appearances or talkers. See our Mr. Leonard Goldstein, one of the livest bookers in the field, for immediate and successful action.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

Keith's

NEW YORK CITY
Broadway (2)
Rich & Cherie
Larry Rich Friends
Hap Hazard Co
(Two to fill)
(25)
Kitaro Japs
Rodero & Maley
Renie Riano Co
Hill Billies
Land of Clowns
Chester
1st half (2-5)
Glenn & Jenkins
D've White's H'wks
(Three to fill)
2d half (6-8)
Allan Reno
J & M Hawkins
Family Ford
(Two to fill)
2d half (29-1)
3 Valliers
Sargent & Lewis
Capt Kiddo
4 Camerons
Neil Sis & Eileen
Coliseum
1st half (2-5)
Nash & O'Donnell
Irene Ricardo
(Three to fill)
2d half (6-8)
All Girl Rev
2d half (29-1)
T Monahan Girls
Eddie Dale Co
Louise Groody
J & M Harkins
Family Ford
81st St. (2)
Ken Murray Unit
(25)
Keep Moving
Primrose 4
Spence & True
Hap Hazard
Belle Baker
Fordham
1st half (2-5)
All Girl Rev
2d half (6-8)
Castleton & Mack
Our Gang Kids
George Beatty
B & E Newall
(One to fill)
2d half (29-1)
Jay C Flippen's U't
Franklin
1st half (2-5)
Frank Mullane
Jack Usher Co
Belle Baker
Talbot Kenny Co
(One to fill)
2d half (6-8)
Jerome & Evelyn
Meyers & Hanaford
J Rankin & Blue B
(Two to fill)
2d half (29-1)
Morton & Brower
Leon Leonhard Co
Zelda Santley Co
Ben Bernie's Mins
(One to fill)
Hamilton
1st half (2-5)
Don Valerie
Freda & Palace
(Three to fill)
2d half (6-8)
Capt Done
Harrington Sis
Jimmy Savo Co
(Two to fill)
2d half (29-1)
Clayton & Clayton
Ray Shannon Co
Bevan & Flint
Rags & Riches
(One to fill)
Hippodrome (2)
Les Galenos
O'Donnell & Blair
Foy Family
Tex McLeod
(One to fill)
(25)
Nolan Bros & V's'y
Mitchell & Dove
Ike Rose's Midgets
(Two to fill)
Jefferson
1st half (2-5)
Roxy LaRocca
Joe Young
(Three to fill)
2d half (6-8)
Largee & Morgner
George McLennon
Billy Gilbert Co
Willie Solar
(One to fill)
2d half (29-1)
Gates & Claire
Louis London
Lander Bros
J Rankin & Blue B
Mitchell & Durant
Eno Tr
Palace (2)
Mary Boland Co
May Usher
4 Camerons
Sargent & Lewis
Honey Tr
Ted Lewis Orch
(Three to fill)
(25)
Nattacha Nattova
Rector & Cooper
E & J Rooney
May Wirth Co
Ted Lewis Orch
Fleeson & Hayes
Dick Henderson
(Two to fill)
Regent
1st half (2-5)
Largee & Morgner
Tucker & Smith
(Three to fill)
2d half (6-8)
Roxy LaRocca
Frank Mullane
(Three to fill)
2d half (29-1)
Downey & Libby
Lane & Osgood
Want Ads
Stanley & Ginger
Herbert Ashley Co
Earle's Rollickers
Riverside
1st half (2-5)
Felovis
John Steele
(Three to fill)
2d half (6-8)
Stop Look & Listen
Smith & Hart
Nash & O'Donnell
Irene Ricardo
(One to fill)
2d half (29-1)
Camilla's Birds
Olive Olsen
B & J Browne
Jack Benny
Henry Santrey Or
Royal
1st half (2-5)
Harrington Sis
Exaggerations
Jimmy Savo Co
Helen Ardeen Co
(One to fill)
2d half (6-8)
Lang & Haley
Doc Baker Co
(Three to fill)
2d half (29-1)
Victoria & Dupree
Snow & Sigworth
Nathal
Freda & Palace
D White's Hawks
CONEY ISLAND
Tilyou
1st half (2-5)
Mitchell & Durant
(Others to fill)
2d half (6-8)
Herbert Ashley Co
D White's Hawks
(Three to fill)
2d half (29-1)
Hughie Clark's U't
FAR ROCKAWAY
Strand
2d half (5-8)
Hughie Clark's U't
2d half (29-2)
Cortini
C & N Fletcher
Nat Chick Haines
Willie Solar
Stop Look & Listen
BROOKLYN
Albee (2)
Watson & Cohen
Henry Santrey Or
(Three to fill)
(25)
Les Galenos
Jack Major
3 Sailors
Mary Boland Co
Yorke & King
Bushwick
1st half (2-5)
Bigelow & McGill
Watson & Byron
Irene Vermillion Co
DeHaven & Wend
(One to fill)
2d half (6-8)
Chas Ledegar
Fries & Ingram
Headlines
Lang & Haley
Stanley & Healy
2d half (29-1)
Exaggerations
Polly & Oz
For No G'd Reason
(Two to fill)
Greenpoint
1st half (2-5)
Capt Done
T & D Ward
Headlines
Fries & Ingram
Stanley & Healy
2d half (6-8)
Bell Roma Bros
Chas Red Marshall
Mack & Rogers
(Two to fill)
2d half (29-1)
Alice DeGarmo
3 Longfellows
Watson & Cohan
Lang & Haley
Jean Costello Girls
Kenmore
1st half (2-5)
Smith & Hart
Milt Douglas Orch
(Three to fill)
2d half (6-8)
Forsythe & Kelly
John Steele
(Three to fill)
2d half (29-1)
5 Jansleys
Kerr & Ensign
Countess Sonia
George Beatty
O'Donnell & Blair
Madison
1st half (2-5)
Schictl's W'd'r'ttes
Jerome & Evelyn
J & M Hawkins
Family Ford
Waite Hoyt Co
J Rankin's Blue B
2d half (6-8)
Joe Young Co
Glenn & Jenkins
Talbot Kenny Co
(Two to fill)
2d half (29-1)
B & H Skatelle
Felovis
AKRON, O.
Palace
1st half (3-5)
Ann Garrison Co
Harry Holman Co
Ethel Waters
Beehee & Rubyatte
Caul Sis
2d half (6-9)
Palmita & Millet
Herbert Clifton
T & R Romaine
Chas Hill Co
Miacahua
2d half (29-2)
Richard Vintour Co
Spencer & Williams
Mr & Mrs Phillips
Van & Schenck
Fred Lindsay
ALLENTOWN, PA.
Colonial
1st half (3-5)
3 Hauser Boys
B & J Creighton
Silvertown Cord Or
(Two to fill)
2d half (6-9)
Mike Ames
Holland Imp'tat'ns
2d half (29-2)
Phillips & Sheldon
Elizabeth Brice
Sid Townes
Dance Parade
(One to fill)
AMST'DAM, N. Y.
Rialto
2d half (6-9)
Dixie 4
Frances Kennedy
B Eagen Redheads
(Two to fill)
ATLANTIC CITY
Keith
1st half (3-5)
Moore & Reilly
Johnny Hyman
Sh'mrocks & Tulips
Chang's Mandarins
(One to fill)
2d half (6-9)
Cortini
Clifford & Marion
Sub Deb Dancers
(Two to fill)
2d half (29-2)
Delton & Dowe
Geo Yeomans & L
Marguerite Sylva
Ray & Dot Dean
(One to fill)
BALTIMORE, MD.
Hippodrome (3)
Lew Mack Tab
(26)
Bag & Baggage
Ryan & Morgan
Thos P Jackson Co
Farnell & Florence
6 Brown Bros
New Gardens (3)
The Ralstons
Carroll & James
Toby Wilson Co
Hayes & Fleeson
Almond & Gray Sis
(26)
Ken Murray Unit
BINGHAMTON
Binghamton
2d half (3-5)
The Delortos
3 Bennett Bros
Lucky 4 & A T'lbot
Talent & Merit
Manjean Tr
2d half (6-9)
Claire Vincent Co
Smith & Sawyer
(Three to fill)
BOSTON, MASS.
New Boston (3)
Chas Frink
Herbert Faye Co
Garden of Melody
(Two to fill)
Scollay Sq. (3)
Lang Bros
Drew & Dowling
Barret & Cuneen
Herbert Rawlinson
Dance Mad
BUFFALO
Shea's (3)
A & G Falls
Danny Small
Chas T Aldrich
Barry & Whitledge
The Collegiates
(26)
Geo D'Ormonde Co
Ryan Sis
Foy Family
Summers & Hunt
Chaney & Fox
CANTON, O.
Palace
1st half (3-5)
Marty Dupree Rev
2d half (6-9)
Lockett & Page
Sam Mann Co
Sully & Thomas
Rigoletto Bros
Prince Wong Co
2d half (29-2)
Laniere 5
Senna & Weber
Undercurrent
Florence Brady
4 Casting Stars

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

T & D Ward
Night at the Club
Harry Burns Co
Riva & Orr Co
Orpheum
1st half (2-5)
Bell Roma Bros
Jack Lee
Eddie Dale Co
Forsythe & Kelly
Eva Clark & Boys
2d half (6-8)
Alice DeGarmo
McGill & Bigelow
Watson & Byron
Stanley & Ginger
Nell Sis Co
2d half (29-1)
Eddie Clark
Abbott & Bisland
J Burchill Girls
(Two to fill)
Prospect
1st half (2-5)
Herbert Ashley Co
James C Morton Co
Riva & Orr Co
(Two to fill)
2d half (6-8)
Tucker & Smith
Helen Arden Co
Mitchell & Durant
(Two to fill)
2d half (29-1)
A & J Correlli
Jewell & Rita
Milt Collins
Doc Baker Co
Glenn & Jenkins
Yesterthoughts
CINCINNATI
Albee (3)
Honey Boys
Harry J Conley
Winnie Lightner
6 Rockets
(Two to fill)
(26)
Dance Rhapsodies
Craig Campbell
Brendel & Burt
Harry Holman Co
Evans & Mayer
Schichtl's M'r'ntes
Palace (3)
Fred Lindsay Co
Frank Hamilton
Senator Murphy
Colonial 6
Girl Wanted
Dwyer & Orma
(26)
Dance Bits
Gilbert & French
Newhoff & Phelps
Sam Mann Co
Lydia Harry
Koran
CLEVELAND, O.
105th St.
1st half (3-5)
Summers & Hunt
Paul Tremaine Or
Stuart Sis
(Two to fill)
2d half (6-9)
Levan & Bolles
Bury's Dogs
(Three to fill)

2d half (29-2)
The Meyakos
Chandler Boys
Billy Batchelor Co
Senator Murphy
(One to fill)
Palace (3)
Medley & Dupree
Sophie Tucker
Chapelle & Carlton
(Two to fill)
(26)
Jos Regan Co
Harris & Van
Kenneth Harlan Co
Winnie Lightner
Rigoletto Bros
COLUMBUS, O.
Keith's
1st half (3-5)
Lockett & Page
Loma Worth
Sam Mann Co
Sully & Thomas
Nan Halperin
Rigoletto Bros
2d half (6-9)
Marty Dupree Rev
2d half (29-2)
A & G Falls
Lewis & Winthrop
Anger & Fair
Raines & Avey

GR'NF'LD, MASS.
Victoria
2d half (6-9)
Clayton & Clayton
Yonk Kee Tr
Pisano & Devlin
Princess Wataw'ssa
(One to fill)
GREENSBORO
National
1st half (3-5)
(Same bill plays Charlotte 2d half)
Wyoming 4
May & Kilduff
Georgie Hunter
Pastine Rev
(One to fill)
HARRISB'RG, PA.
Majestic
1st half (3-5)
Harris & Claire
Cook & Vernon
Geo Broadhurst Co
Fannie Ward Co
(One to fill)
2d half (6-9)
B & J Creighton
Bag o' Tricks
(Three to fill)
HOLYOKE, MASS.
Victoria
1st half (3-5)

BOOKING FOR LOEW
CREATORE, LENETSKA & MARTIN, INC.
1560 Broadway, N. Y. C.
Bryant 6525-6-7
Tommy Christian and His Orchestra now playing Wilkes-Barre & Scranton

Ben Turpin
Palmita & Millet
DAYTON, O.
Keith's
1st half (3-5)
Bury's Dogs
Maker & Redford
Koran
Lester Lane Co
Carlisle & Lamal
2d half (6-9)
5 Bracks
Loma Worth
Fred Heider
Koran
Evans & Mayer
Devil's Circus
2d half (29-2)
Earl Lindsay Rev
Turner Bros
Harry J Conley
Dooley & Sales
Princess Pat
DETROIT, MICH.
Hollywood
1st half (3-5)
Ray Huling & Seal
Earl Lindsay Rev
Babcock & Dolly
2d half (6-9)
Craig Campbell
(Two to fill)
2d half (29-2)
Libby Dancers
Loma Worth
Sophie Tucker
Oriental (3)
Wyeth & Wynn
Kenneth Harlan
Down Home
Jim Lucas
(Two to fill)
(26)
Ch'pp'lle & Carlton
Stuart Sis
Jimmy Allard Co
Tom Waring
Paul Tremaine Or
Uptown
1st half (3-5)
4 Casting Stars
Newhoff & Phelps
Lou Tellegen Co
Levan & Bolles
(One to fill)
2d half (6-9)
Undercurrent
Fein & Tennyson
G Frick & Stewarts
Ray Huling & Seal
(One to fill)
2d half (29-2)
Delvey Sis
Cardini
The Collegiates
Chas Wilson Co
3 Golfers
EASTON, PA.
State
2d half (3-5)
Marcus Rev & C'dy
ELMIRA, N. Y.
Keeney's
1st half (3-5)
Smith & Sawyer
(Two to fill)
2d half (6-9)
Little Club 4
Manjean Tr
(One to fill)
ERIE, PA.
Erie
1st half (3-5)
3 Golfers
Jasephine Harmon
On the Riviera
Gilbert & French
(One to fill)
2d half (6-9)
Delvey Sis
Ruth Warren Co
(Three to fill)
FT. WAYNE, IND.
New Emboyd
1st half (3-5)
Franklyn D'Amore
Md Collegians
(Three to fill)
2d half (6-9)
4 Casting Stars
Polly & Oz
Gracella & Theo
(Two to fill)
GL'NS F'LS, N. Y.
Rialto
2d half (6-9)
Janet Reade Co
Farnell & Florence
Twists & Twirls
GLOVERSVILLE
Glove
2d half (6-9)
Frank Shields
Russell & Marconi
Song Fashions
Faber & Wells
Ziegler 2 Rev
GRAND RAPIDS
Keith's
1st half (3-5)
Madie & Ray
Jay Velle
Anger & Fair
Billy Batchelor Co
Chas Wilson Co
2d half (6-9)
Dance Bits
Achilles & Newman
Flo Brady
Jimmy Allard Co
(One to fill)
2d half (29-2)
Dawn Home
Babcock & Dolly
Bard & Avon
Ruth Warren Co
Mayo & Lyon
Ghezzis

Martin & Martin
Le Paul
Chabot & Tortoni
Gibbs 2
(One to fill)
2d half (6-9)
Jeanette of France
Wm Ebbs
5 De Cardos
(Two to fill)
HORNELL, N. Y.
Shattuck's
2d half (6-9)
Mr & Mrs Lanson
Dotson
(One to fill)
H'T'GTON, W. VA.
Orpheum
1st half (3-5)
Richards & Church
Crockett's M'nt'n'rs
(Three to fill)
2d half (6-9)
Lewis & Winthrop
Charles Ray
(Three to fill)
ITHACA, N. Y.
Strand
2d half (6-9)
3 Bennett Bros
Talent & Merit
(One to fill)
JERSEY CITY
State
1st half (3-5)
Falls Reading & B
George Beatty
Ike Rose's Midgets
(Two to fill)
2d half (6-9)
Milt Douglas Or
2d half (29-2)
Evans & Wolffe
Sylvia Clarke
Arthur Aylesworth
(Two to fill)
LANCASTER, PA.
Colonial
1st half (3-5)
Mike Ames
Nat Haines Co
(Three to fill)
2d half (6-9)
Harris & Claire
Hauser Boys
Cook & Vernon
Silvertown Cord Co
(One to fill)
LIMA, O.
Shine's Ohio
2d half (6-9)
Convey & Johnny
Lewis & Winthrop
Mistak's Will H'p'n
Harry L Mason
6 Sophomores
LOUISVILLE, KY.
Keith's
1st half (3-5)
5 Bracks
Fred Heider
Evans & Mayer
Devil's Circus
(One to fill)
2d half (6-9)
Schichtl's M'r'n'tes
Mr & Mrs Philips
Nan Halperin
Lester Lane
(One to fill)
2d half (29-2)
Colonial 6
Burns & Burchill
Girl Wanted
6 Rockets
(One to fill)
MANSFIELD, O.
Madison
1st half (3-5)
Mazetti Lewis Co
(Others to fill)
2d half (6-9)
Krans & Kaufman
(Others to fill)
MARION, O.
Palace
1st half (3-5)
Kranz & Kaufman
Harry Jackson Co
(One to fill)
2d half (6-9)
Convey 2 Co
John Barton Co
Mist'kes Will H'p'n
MEMPHIS
Orpheum (3)
Illinois Singing Bd
Mayo & Lynn
Geraldine & Joe
Redmond & Wells
(One to fill)
(26)
Howell's Collegians
Hyde & Burrell
Creole F'sh'n Plate
Walter Wahl Co
Sid Marion
Don Lee & Louise
MIDDLETOWN
New Middleton
2d half (6-9)
Scrambled Legs
(Two to fill)
MONTGOMERY
Keith's
2d half (6-9)
Stickney's Circus
Francis Ross & D
Thompson & Myra
Weather or Not
NASHVILLE
Princess (3)
Sid Marion
Gray Family
Hyde & Burrell
Tiny Town Rev
(One to fill)
(26)
5 Bracks
Fein & Tennyson
F X Bushman Jr

Fred Heider Co
Devil's Circus
NEWBURGH
Academy
1st half (3-5)
Mr & Mrs J Barry
Calvin & Wood
LaFay Rev
(Two to fill)
2d half (6-9)
Fellows the Dog
(Others to fill)
2d half (29-2)
Capt Done
Rose Brill
Headlines
Forsythe & Kelly
Homer Lind Rev
NIAGARA FALLS
Belleview
1st half (3-5)
Frackson
(Others to fill)
2d half (6-9)
Gilbert & French
(Others to fill)
NORTH ADAMS
Empire
2d half (6-9)
Paula & Polly
Le Paul
Hilton & Almy
Girls Golden West
(One to fill)
OTTAWA, CAN.
Keith's (3)
Frank J Sydney
Hayes & May
Gwynn Co
Winchester & Ross
7 Variety Girls
PH'L'D'PHIA, PA.
Broadway
1st half (3-5)
Eddie White
(Two to fill)
2d half (6-9)
Eddie White
(Two to fill)
2d half (29-2)
Haynes L'man & K
Moore & Reilly
Poss Jones
Earle (3)
Morocco Bound
(26)
Cooper & Clifton
Bernard & Henry
Irene Ricardo
Mexican Orch
(One to fill)
Grand (3)
Bert Smith Tab
(26)
Bert Smith Tab
Nixon
1st half (3-5)
Delton & Dowe
Cortini
Clifford & Marion
Dance Parade
(One to fill)
2d half (6-9)
Louis & Cherie
Johnny Hyman
Shamr'ks & Tulips
Chang's Mandarins
(One to fill)
2d half (29-2)
Geo & Lily Garden
Jerome & Evelyn
Jack Usher Co
Claude & Marion
Sub Deb Dancers
PITTSBURGH
Davis (3)
The Meyakos
Cardini
Steel Pier Mins
(Three to fill)
(26)
Uph'm Whitney Rv
Wyeth & Wynn
Ruth Robinson Co
Frank Hamilton
Sully & Thomas
Behee & Rubyatte
Harris
1st half (3-5)
Delvey Sis
Yacobi Tr
(Three to fill)
2d half (6-9)
Bobby Heath Co
Joe Mendi
(Three to fill)
Sheridan Sq.
1st half (3-5)
Ervel & Dell
Bobby Heath Co
Marty White
Gibson Frisk & S
(One to fill)
2d half (6-9)
Walter Walters Co
(Three to fill)
PITTSF'LD, MASS.
Palace
1st half (3-5)
Jeanette of France
Morton & Mack
5 De Cardos
(Two to fill)
2d half (6-9)
Martin & Martin
Chabot & Tortoni
Gibbs 2
(Two to fill)
PLATTSB'G, N. Y.
Strand
2d half (6-9)
On the Riviera
Ridiculous Recco
Alisar & Marquee
(One to fill)
PORTSMOUTH
Le Roy
2d half (6-9)
Harry L Mason
Crockett's M'nt'n'rs
(Three to fill)
POUGHKEEPSIE
Avon
1st half (3-5)
Fellows the Dog
(Others to fill)
2d half (6-9)
Mr & Mrs J Barry
Calvin & Wood
LaFay Rev
(Two to fill)
2d half (29-2)
Bell Roma Bros
Arnold & Leeming
Bobbed
N & W St Clair
Swift Sis Rev
QUEBEC, CAN.
Keith's (3)
Ridiculous Recco
Alisar & Marquee
The Lameys
Reynolds & White
Conservatory Music
RALEIGH, N. C.
State
1st half (3-5)
(Same bill plays Winston-Salem 2d half)
Varsity 3
Lucie Bruch
Senna & Dean
Fantastic Studes
(One to fill)

RICHMOND, VA.
National
2d half (6-9)
Marcus Rev & H
SANDUSKY
Keith's
2d half (6-9)
Senna & Weber
Remac & Paolini
Franklyn Farnum
Joe Mendi
(One to fill)
SARATOGA
Congress
2d half (6-9)
Henry Kelly
L'cky 4 & A Talbot
(One to fill)
SPRINGFIELD, O.
Palace
1st half (3-5)
Black Cat 4
Wm Ebbs
Scrambled Legs
(Two to fill)
2d half (6-9)
Morton & Mack
(Others to fill)
ST'BENVILLE, O.
Capitol
1st half (3-5)
Francis & Renault
Swor & Goode
6 Daunton Shaws
(Two to fill)
2d half (6-9)
Ervel & Dell
Harry Jackson Co
Marty White
(Two to fill)
SYRACUSE
Keith's
1st half (3-5)
Frances Kennedy
Babe Egan R'dh'ds
Claire Vincent
Murand & Girton
(One to fill)
2d half (6-9)
Ryan Sis
Paddy Saunders
Trahan & Wallace
All Wrong
(One to fill)
2d half (29-2)
Paula Paquita & C
Cuby & Smith
Fulmer & Wayne
State Room 19
Larry Rich Friends
THREE RIVERS
Capitol
1st half (3-5)
Parsons & Hawks
Perez & La Flor
(One to fill)
2d half (6-9)
Reynolds & White
The Lameys
(One to fill)
TOLEDO, O.
Keith's
1st half (3-5)
Dance Bits
Undercurrent
Flo Brady
Achilles & Newman
(One to fill)
2d half (6-9)
Madie & Ray
Jay Velle
Anger & Fair
Earl Lindsay Rev
Chas Wilson Co
2d half (29-2)
Marty Dupree Rev
TORONTO, CAN.
Hippodrome (3)
Ruth Robinson Co
Chevalier Bros
Frankie Heath
Toney & Norman
Uph'm Whitney Rv
(26)
Frakson
Danny Small
Lou Tellegen Co
Art Henry Co
Enchantment
UNION HILL
Capitol
1st half (3-5)
Alice DeGarmo
Olds & O'Hay
Chas Red Marshall
Stanley & Ginger
Bobbed
2d half (6-9)
Don Valerio
Jack Lee
Dumbbells
Freda & Palace
Eva Clark Boys
2d half (29-2)
Begee & Qupee
Geo McClennon
James C Morton Co
Toney & Norman
Dorothy Bush Boys
UTICA, N. Y.
Gaiety
1st half (3-5)
Frank Shields
Russell & Marconi
Song Fashions
Faber & Wells
Ziegler 2 Rev
2d half (6-9)
Margaret & Jean
Paul Sydell & Sp'ty
Havana Bound
Barr & LaMarr
The Delotos
WARREN, O.
Robbin's
2d half (6-9)
Franklyn Farnum
Mazetti Lewis Co
Swor & Goode
Yacobi Tr
(One to fill)
WHITE PLAINS
Keith's
1st half (3-5)
5 Jansleys
Allan Reno
Stop Look & Listen
Harry Burns Co
(One to fill)
2d half (6-9)
Cortini
Dick Henderson
Along Broadway
(Two to fill)
2d half (29-2)
Morocco Bound U't
YOUNGSTOWN, O.
Hippodrome
1st half (3-5)
Palmita & Millet
Herbert Clifton
T & R Romaine
Van & Schenck
Miacahua
2d half (6-9)
Beehee & Rubyatte
Ann Garrison
Harry Holman Co
Van & Schenck
Caul Sis
2d half (29-2)
Elton & Ruloff
Carlisle & Lamal
Chas T Aldrich
Watson Sis
Franklyn D'Amore

Wilson & Dobson
P Ourainsky Bal
Ashley Paige
Cliff Edwards
(One to fill)
(26)
Johnny Berkes
Muriel Kaye
Bobby Rowland
Frankel & Dunlevy
Jack Norworth
Loyal's Dogs
CHICAGO, ILL.
Palace (3)
Princess Pat
Mosconi Bros Co
Cr'wf'd & Br'd'rick
Kraft Lamont
McLallen & Sarah
Mayo & Lynn
S'd C'se of Mary D
Elsie & Paulsen
(26)
Dave Bernie Orch
Alan Dinehart Co
Ray Huling & Seal
Medley & Dupree
Will Mahoney
Rogers & Wynn
Rubio Sis
Pedro Rubin Co
State Lake (3)
Monroe & Grant
Tom Waring
Harris & Van
Illinois State Bd
Jim McWilliams
Hooper & Gatchett
Music Art Rev
Norwood & Hall
(26)
Fantino Sis
Bartram & Saxton
Hunter & Percival
Vanishing Lady
Fuller Dancers
Don Humbert
Dan Stich Show
DENVER, COL.
Orpheum (3)
Trixie Friganza
Marion Wilkins
Besser & Balfour
M'lr'y McN'ce & R
(One to fill)
(26)
Donald Brian
Nonette
Keane & Whitney
Fisher & Gilmore
Revel Bros & Red
LOS ANGELES
Hill Street (3)
Herman Timberg U
(26)
Teck Murdock
Odiva
Joe Marks
Bobby Folsom
Mack & Rossiter
Ruiz & Bonita
Orpheum (3)
Harry Fox
Yvette Rugel
Powers & Wallace
Hickey Bros
Norman Thomas
(Three to fill)
(26)
Eddie Nelson
Gruber's Oddities
Seed & Austin
Manuel Vega
Hope Vernon
Davis & Darnell
Eubie Blake
Bob Hall
MILWAUKEE
Palace (3)
Rogers & Wynn
Gamble Boys & B

Sig Friscoe
Ray & Harrison
Wolff & Jerome
OAKLAND, CAL.
Orpheum (3)
Benny Davis Rev
Burns & Allen
Aileen & Marjorie
Edgar Bergen
Olyn Landick
(One to fill)
(26)
Norman Thomas
Louise Howitt
Powers & Wallace
Bekefi Dancers
Block & Sully
Bentell & Gould
OMAHA, NEB.
Orpheum (3)
Jones & Hull
Revel Bros & Red
Mary Haynes
Rhythm Boys
Tinova & Balkoff
(One to fill)
(26)
Yates & Lawley
Rose & Thorne
Paxton
Orth & Codee
Grace Adelphi Co
Crockett's M'teers
SAN FRANCISCO
Golden Gate (3)
Norman Thomas
Weaver Bros
Robert Warwick
Block & Sully
Bekefi Dancers
Paul Nolan
(26)
Timberg Unit
Orpheum (3)
Conway Tearle
Wilton & Weber
Whee'er & Sands
Roger Imhoff
Don Cummings
Jerry & B'by G'ds
Watch the Rhythm
Al K Hall
(26)
Benny Davis Gang
Robert Warwick Co
Olyn Landick
Hickey Bros
Mack & LaRue
Yvette Rugel
4 Covans
(One to fill)
SEATTLE, WASH.
Orpheum (3)
Lita Gray Chaplin
Everett Sanderson
H & F Usher
Gracie Deagon
Byron & Willis
Chamberlain & H
(26)
Harry Carroll U't
ST. LOUIS
St. Louis (3)
Serge Flash
Buck & Bubbles
Nonette
Will Mahoney
Pedro Rubin Co
(26)
C Bennington Or
Al Abbott
Ship Ahoy
Eva Tanguay
Gerber's Gaieties
VANCOUVER, B.C.
Orpheum (3)
Jack Norworth
Johnny Berkes
Muriel Kaye
Bobby Rowland
Frankel & Dunlevy

CARL DOBBS
With
BORIS PETROFF'S
Publix Unit
"CRINOLINE vs. JAZZ"
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

The Ghezzis
Slim Timblin Co
Scott Saunders
Alan Dinehart Co
(26)
Monroe & Grant
Irene Franklin
McLallen & Sarah
Lou Cameron Co
Florrie LaVere Co
4 Ussems
MINNEAPOLIS
Hennepin (3)
14 Bricktops
Donald Brian
Lou Cameron Co
4 Uessems
Bert Hanlon
(26)
Ella Shields
Slim Timblin

Loyal's Dogs
(26)
Lita Gray Chaplin
Everett Sanderson
H & F Usher
Gracie Deagon
Byron & Willis
Chamberlain & H
WINNIPEG, CAN.
Orpheum (3)
Ella Shields
Ray & Harrison
Happiness Girls
Marie Valenti
Frank Conville
(26)
Cliff Edwards
H & F Seamon
Wilson & Dobson
Ashley Paige
P Ourainsky Bal

Proctor

NEW YORK CITY
5th Ave.
1st half (2-5)
Violet McKee Co
Les Chil'enos
(Others to fill)
2d half (6-8)
Nathal
(Others to fill)
86th St.
1st half (2-5)
Music Box Frolics
2d half (6-8)
Zelda Santley
6 Brown Bros
McManus & Hickey
Riva & Orr Co
(One to fill)
WESTCHESTER
New Rochelle
1st half (2-5)
Philson & Duncan
Meyers & Hanaford
6 Brown Bros
(Two to fill)
2d half (6-8)
Ike Rose's Midgets
Mt. Vernon
1st half (2-5)
Zelda Santley
Millership & Burr
Along Broadway
(Two to fill)
2d half (6-8)
Marquita & M Bros
Billy Moody
Billy Maine Co
(Two to fill)
Yonkers
1st half (2-5)
Marquita & M Bros
Billy Moody
Billy Maine Co
McManus & Hickey
Neal Sis Co

2d half (6-8)
Less Chil'eno
Philson & Duncan
Felovis
Millership & Burr
Wells & 4 Fays
NEWARK, N. J.
Proctors' (3)
Eno Tr
Olive Olsen Co
Hal Nieman
Keno & Green Co
Pioneer Tap D'nc'rs
Jack Benny
Yorke & King
ALBANY, N. Y.
Grand
1st half (3-5)
Clayton & Clayton
Henry Kelly
Farnell & Florence
2d half (6-9)
Hardeen
(Two to fill)
H. Bleecker Hall
1st half (3-5)
Dotson
(Two to fill)
TROY, N. Y.
Proctor's
1st half (3-5)
Janet Reade
Nick Hufford
Hardeen
2d half (6-9)
Flo Meyers Girls
(Two to fill)
SCH'N'CT'Y, N. Y.
Proctor's
1st half (3-5)
Princess Wataw'sa
Flo Meyers Girls
(One to fill)
2d half (6-9)
Nick Hufford
(Two to fill)

Orpheum

BOSTON, MASS.
Memorial (3)
Sylvia Clark
Derricks'n & Br'wn
Keun Sis
(Three to fill)
(26)
Walter McNally

Sandy Lang Co
Keno & Green
Olsen & Johnson
Castleton & Mack
Roslyn Orch
CALGARY, CAN.
Grand (3)
H & F Seamon

Interstate

ATLANTA, GA.
Grand (3)
3 Worcesters
Demarest & Deland
James Coughlin Co
Ken Howell's Co
(One to fill)
AUSTIN, TEX.
Hancock O. H.
1st half (3-5)
(Same bill plays Waco 2d half)
Lomas Tr
Francis & Wally
Noree
Bob Murphy
Gallarini Sis
DALLAS, TEX.
Majestic (3)
A Friedland Rev
FT. WORTH, TEX.
Majestic (3)
King Bros
Syd Morehouse
Alma Neilson Co
(Two to fill)
GALVEST'N, TEX.
Majestic (3-4)
(Same bill plays Lake Charles 5-6, Beaumont 7-8)
Rasso Co
Ruth Muse
Fulton & Parker
Ward & Van
Seymour & Howard
HOUSTON, TEX.
Mertini (3)
Bob & M Dupont
Willie W McGinty
Thos J Ryan Co
Parisian Art
(One to fill)
KNOXVILLE
Tennessee
1st half (3-5)
(Same bill plays Chattanooga 2d half)
Kohn & Depinto
L'TTLE R'K, ARK.
Majestic
1st half (3-5)
Eddie Pardo Rev

2d half (6-9)
Jack Merlin
Banjoland
(Three to fill)
NEW ORLEANS
Orpheum (3)
Variety
Ray Vaughn
Frances & Byron
Ethel Davis
Side Kicks
OKLAHOMA CITY
Orpheum (3)
Sheldon Heft & L
Plunkett & Mason
Harry Holmes
Pair of J'ks & Qu'n
Carl Rosini Co
SAN ANTONIO
Majestic (3)
O'Connor & Vaughn
Hurst & Vogt
Wedding Gown
Roy Cummings
(One to fill)
SEMINOLE (3-4)
(Same bill plays Amarillo 5-6, Wichita Falls 7-8)
Clem'ns Bellings Co
Jean Sothern
Bezazian & White
Brems F & M Bros
Danny Duggan Co
SHREVEP'RT, LA.
Strand (6-7)
Eddie Pardo Rev
TULSA, OKLA.
Orpheum (3)
Typical Topics
WICHITA, KAN.
Majestic
1st half (3-5)
Leslie & Vanderg'ft
Lasses White Co
(One to fill)
2d half (6-9)
Frank Evers & G
Redmond & Wells
Varsity 8

Association

BL'MINGT'N, ILL.
Majestic
1st half (3-5)
Billy Hallen
Rodrigo-Lila Co
(One to fill)
2d half (6-8)
Claude DeCar Co
Will Aubrey
Shaw & Carroll Rv
C'D'R R'P'IDS, IA.
Iowa
1st half (3-5)
Briants
Ch'mb'rl'n & Earle
(Three to fill)
2d half (6-8)
Roy Dove Co
F'ster F'gen & Cox
(Three to fill)
CHAMPAIGN, ILL.
Orpheum
1st half (3-5)
P Remos' Midgets
Bob Hope Co
Lee Gail Ens
2d half (6-8)
Courtney Sis
Roy Rogers
Hadji Ali
2d half (29-2)
Toto
Kane & Ellis
(One to fill)
CHICAGO, ILL.
Belmont
1st half (3-5)
Achilles
Jimmy Dunn Co
(Three to fill)
2d half (6-8)
Armstrong & B'd'l
Midget Land
Dunbar & Turner
(Two to fill)
Englewood
1st half (3-5)
Dorothy Lund
Roy Rogers
Midget Land
Lubin Larry & A
R Anderson Co-Eds
2d half (6-8)
Jimmy Dunn Co
(Four to fill)
Riviera (2)
Jack Hanley
Stewart & Olive
Kelso & Demonde
Battery to Bronx
(One to fill)
DAVENPORT, IA.
Capitol
1st half (3-5)
Ship Ahoy
Al Abbott
Jarvis & Harrison
(Two to fill)
2d half (6-8)
Geo Wong Co
Teck Murdock Co
Julian Hall Bd
Hall & Dexter
Joe Marks
2d half (29-2)
Gamble Boys & B
Kleein Bros
Norwood & Hall
Preston & Isobel
(One to fill)
DECATUR, ILL.
Lincoln Square
1st half (3-5)
Claude DeCar Co
Will Aubrey
Shaw & Carroll Rv
2d half (6-8)
Billy Hallen
Rodrigo-Lila Co
(One to fill)
DES MOINES, IA.
Orpheum
1st half (3-5)
Geo Wong Co
F'ster F'gen & Cox
Keane & Whitney
Julian Hall Bd
Hall & Dexter
2d half (6-8)
Jarvis & Harrison
Al Abbott
(Three to fill)
2d half (29-2)
Ch'mb'rl'n & Earle
Boy Friends
Rosalind Ruby
Marshall & LaRue
(One to fill)
DETROIT MICH.
Grand-Riviera
1st half (2-5)
Lauren & LaDare
Clara Howard
(One to fill)
2d half (6-8)
Hewitt & Hall
(Two to fill)
EV'NSVILLE, IND.
Grand
1st half (3-5)
Cervo & Moro
Val Harris Co

Toto
(Two to fill)
2d half (6-8)
Eileen Cook
(Others to fill)
2d half (29-2)
Joe Neymeyer Co
(Others to fill)
FT. WAYNE, IND.
New Emboyd
1st half (3-5)
Franklyn D'Amore
Md Collegians
(Two to fill)
2d half (6-8)
4 Casting Stars
Polly & Oz
(Two to fill)
GALESBURG, ILL.
Orpheum
1st half (3-5)
Larimer & Hudson
Texas 4
Bronson & Renee R
2d half (6-8)
Reed & LeVere
Tom McAuliffe
(One to fill)
JOLIET, ILL.
Rialto
1st half (3-5)
Amos 'N Andy
(One to fill)
2d half (6-8)
Val Harris Co
Dave Bernie Bd
JOPLIN, MO.
Electric
2d half (6-8)
Tilyou & Rogers
(Three to fill)
KANS. CITY, MO.
Mainstreet (3)
Louisville Loons
Miss Juliet
Rose & Thorne
Yates & Lawley
Paxton
LINCOLN, NEB.
Lincoln (3)
R'ct'r Ch'nd'n & D
Boy Friends
(One to fill)
MADISON, WIS.
Orpheum (2)
Joseph Regan Co
Joe Neimeyer Co
(One to fill)
(25)
Music Art Rev
Bert Hanlon
Peter the Great
Allen & Canfield
Jack Hanley
MILWA'KEE, WIS.
Riverside (2)
Lottie Mayer Girls
PEORIA, ILL.
Palace
1st half (3-5)
Reed & LeVere
Morton & Stout
Tom McAuliffe Co
Two to fill)
2d half (6-8)
Larimer & Hudson
Texas 4
Bronson & Renee R
Gaudsmith Bros
(One to fill)
ROCKFORD, ILL.
Palace
2d half (6-8)
Diehl Sis & McD
Made Line
Gertrude Boys
Kane & Ellis
2d half (29-2)
Lottie Mayer Girls
Roy Rogers
Chase & Latour
Eileen Cook
(One to fill)
SIOUX CITY, IA.
Orpheum
1st half (3-5)
Wolff & Jerome
Park Sis & Harvey
Fisher & Gilmore
Rainbow Rev
(One to fill)
2d half (6-8)
Rosalind Ruby
Peter the Great
Sig Friscoe Bd
(Two to fill)
2d half (29-2)
P Whiteman's Boys
Ernest Hiatt
Carter Bros Rev
Mary Haynes
Ray Dove Co
SO. BEND, IND.
Palace
1st half (3-5)
4 Husbands
2d half (6-8)
I R Hamp Co
Pichianna Troupe
(Three to fill)
2d half (29-2)
Morton & Stout
(Others to fill)

SPRINGF'LD, ILL.
Orpheum
1st half (3-5)
Hadji Ali
Dave Bernie Bd
(Three to fill)
2d half (6-8)
Bartram & Saxton
Lee Gail Ens
Rubio Sis
(Two to fill)
2d half (29-2)
Illini State Bd
Ryan & Lee
Geraldine & Joe
(Two to fill)
ST. JOSEPH, MO.
Electric
1st half (3-5)
Edwin George
Kaye & Sayre
(Two to fill)
2d half (6-8)
Ernest Hiatt
(Three to fill)
ST. LOUIS, MO.
Grand (2)
Angus & Searle Co
La Belle Pola
Shone & Rich
Lucas & Lillian
(Three to fill)
ST. PAUL, MINN.
Palace-Orpheum
1st half (3-5)
Rosalind Ruby

Peter the Great
Sig Friscoe Bd
(Two to fill)
2d half (6-8)
Wolff & Jerome
Park Sis & Harvey
Fisher & Gilmore
Rainbow Rev
(One to fill)
2d half (29-2)
14 Bricktops
Kelso & Demonde
Frank Conville
Reo & Helmar
(One to fill)
T'RE H'TE, IND.
1st half (3-5)
Rubio Sis
Courtney Sis
F'ld'r H'rr'et & H
C Bennington Bd
(One to fill)
2d half (6-8)
Cervo & Moro
F X Bushman Jr
Lubin Larry & A
Franklyn D'Amore
(One to fill)
TOPEKA, KAN.
Novelty
1st half (3-5)
F Evers & Greta
Varsity 8
(One to fill)
2d half (6-8)
Edwin George
(Two to fill)

Pantages

NEWARK, N. J.
Newark (3)
Emilons
4 Caddies
Marcellus & Marian
Harris & Pepper
Edmunds & F'chon
Noodles & Fagan
Lissed Tr
NIAGARA FALLS
Strand (3)
Golden Dreams
Vic Honey 3
Harroh & Burt
4 Careys
(One to fill)
TORONTO, CAN.
Pantages (3)
Oriental Oddities
Haley & Joyce Sis
Zerm'n Farrar & C
Coogan & Casey
4 Waltons
HAMILTON, CAN.
Pantages (3)
Deltorelli-Clissando
Pepin & McCann
Twins
Burns & Muns
4 Casting C'mpbells
TOLEDO, O.
Pantages (3)
Willie Ritchie
Edith Bohlman
Katherine Boyle Co
Clifton & Brant
6 Speeders
IND'N'P'LIS, IND.
Lyric (3)
Bert Sloan Co
Chris Richards
Seror Bros & Sis
Bonner & Powers
Marym Bellett
MINNEAPOLIS
Pantages (3)
Rose Kress 3
Reo & Rich
Gleason & B Rev
Morton & Greene
(One to fill)
REGINA, CAN.
Capitol
1st half (3-5)
(Same bill plays Edmonton 2d half)
Ed Lavine
Shannon & C Bros
Chase & Latour
4 Kemmys
Gaffney & Walton
CALGARY, CAN.
Pantages (3)
Gilded Cage
Marty & Nancy
Dan Coleman Co
Trout & Hoff
Haze'le & K'toff Co
SPOKANE, WASH.
Pantages (3)
The Perettes
Fern & Davis
Nugold Rev
Pressler & Klass
Melody Mansion
SEATTLE, WASH.
Pantages (3)
Heller & Lorraine
Ray & Stone
Jack Russell Co
Mack & Stanton
Six Maxellos
VANCOUV'R, B. C.
Pantages (3)
Lottie Atherton
Reddy & Hyman
Johnny Elliott Co
Billy Small

3 World's Wonders
TACOMA, WASH.
Pantages (3)
Maxine & Bobby
Eddie Se'wyn
Masters & Grace
McCall & Keller
Heras & Wallace
PORTLAND, ORE.
Pantages (3)
Marie Racko Co
Kharam
M'rcus Sis & C Bros
Krugel & Robles
Delerio & Morano
SAN FRANCISCO
Pantages (3)
St Claire Sis & O'D
Prevarications
B'kface Eddie Ross
Bert Collins Co
(One to fill)
FRESNO, CAL.
Pantages (3)
Davey Jamieson
Art Gillham
Te'aak & Dean
Flashes of Art
(One to fill)
LOS ANGELES
Pantages (3)
Huston Ray
Elsa Stralia
Flapper Freshies
Ferris & Ellis
Silks & Satins
SAN DIEGO, CAL.
Pantages (3)
Broken Toys
Orren & Drew
Jean Barrios
Hickman Bros
Phil Phillips Bd
L'G BEACH, CAL.
Pantages (3)
Dashington's An'ls
Brady & Mahoney
Aalbu Sis & Carter
Hillier & Forte
Dorothy Byton
SALT LAKE CITY
Pantages (3)
Stan'ey Bros & A
Dixon & Morelli
Strains & Strings
Gordon & Groff
(One to fill)
LOGAN, UTAH
(3-4)
(Same bill plays Ogden 5-6, Cheyenne 7-8)
Mitkus 2
Hightower 3
Niblo & Spencer
Fred & J Rinehart
Rev Unusual
OMAHA, NEB.
Pantages (3)
Jack & Sol Freed
Harry Cooper
Scott Bros & V'non
Pease & Neelon
(One to fill)
KANSAS CITY
Pantages (3)
Kramer & Pauline
Jean de Rminoczy
Niles & Mansfield
Alton & Wilson
Garden of Roses
MEMPHIS, TENN.
Pantages (3)
Mazie Lunette
Morris & Ward
Gehan & G'retts
Joe Roberts
Mlle Marienne Co

Butterfield

ANN H'B'R, M'CH.
Michigan
2d half (6-8)
Zastro White Rev
B'TLE C'K, MICH.
Bijou
1st half (2-5)
Murray & Irwin
Hayes & Cody

LANSING, MICH
Strand
1st half (2-5)
The Agemos
Eddie Borden Co
Paul Yocan Co
2d half (6-8)
Hungaria Tr
Montana

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Joe Daley Co-Eds
2d half (6-8)
Torrano Sis
Paul Yocan Co
(One to fill)
B'T'N H'B'R, M'H.
Liberty
2d half (6-8)
Fred Hughes
Edna W Hopper
(One to fill)
FLINT, MICH.
Capitol
1st half (2-5)
Clara K Young
Orville Stamm Co
(One to fill)
2d half (6-8)
Ted & Al Waldman
(Two to fill)
K'L'M'ZOO, MICH.
State
1st half (2-5)
Hungaria Tr
Montana
Dancing Tam'rines
2d half (6-8)
Turner Bros
Hayes & Cody
Joe Daly Co Eds

Dancing Tamb'
OWOSSO, Mi
Capitol
2d half (6-8)
All College Show
Marcella Hardy
Rollas Co-Eds
Md Collegians
(One to fill)
PONTIAC, MICH.
State
1st half (2-5)
Kody & Wilson
Ted & Al Waldman
Guy Voyer Co
2d half (6-8)
6 Oreilleys
Eddie Borden Co
G'rcia M'rimba Ba
SAGINAW, MICH.
Temple
1st half (2-5)
6 Oreilleys
Hewitt Hall
Zastro White Rev
2d half (6-8)
The Agemos
Clara K Young
Orville Stamm Co

(Continued on page 58)

New York Chatter

Bobby Feldman's laryngitis.

Lou Irwin and Bermuda to rest.

Dunhill cigarets have been corked.

Vilma Banky is at the Warwick.

Bob Herron on the Telegraph.

John Byron, scribe, has appendicitis.

Bert Moss is opening a club in Florida.

Lee Sisters are to be in the Dan Healy floor show at the Madrid.

Dooley twins are intent on hitting for Havana.

Neil Marshall is now a full fledged drummer, signed by Joe Candulla.

Lillian Gish receiving a select few at the Drake.

The bottom fell out of Sunday night vaude biz along Broadway.

Dorothy McCarthy is doing a single. Sis ill.

Bobby Connelly is buying George Holland's house in Great Neck.

Walt Roesner was thrown a party in a night club.

Dot Justin has made a tap dance talker.

Estelle Ludwig will appear in the next Belasco production.

Lou Hartman, Keith's, is with a Wall Street house.

Roger Bauer, once WMCA announcer, now with WOR.

Lionel Barrymore left his fingerprints on a night club check.

Evelyn Boone, American sobbie, quitting.

Six more chorus girls have bought peke dogs.

In one supper club the other night was everybody but Mr. B. V. D.

Phil Rosen takes his mother out nearly every night.

Yale and Harvard tackled Broadway on the week-end.

Marion Benda is out of "Whoopee," a girl from "Scandals" taking her place.

Sammy Smith, formerly actor, is associated with Eli Dawson, vaud agent.

Dolly Inez (Carl and Inez) has retired from the stage; now writing and producing.

Johnne Clare and Ted Trevor have split as prospective dancing partners.

A Broadway orchestra conductor has a new policy of playing no number more than six weeks old.

As soon as the drapes are up, the Charlie Morrisons will have a housewarming.

A Broadwayite is endeavoring to start a fad, wearing a red necktie, four in hand, with swallow tails

John Steinberg has brought his nine-year-old son, Larry, from Switzerland.

Moselle Ransom of "Three Cheers," white as a lily, says she is half Indian, and the remainder French.

John Wenger has replaced Clark Robinson as art director at the Roxy theatre.

Elliott Stuckel is back in New York and doing press work for "Hello, Yourself."

Joe Hannon, fire commissioner, uses torch matches a foot long in his apartment in 86th street.

Billy Reardon, in Paris, says he will shortly get a load of the Statue of Liberty.

June Tripp, of "Polly," was a favorite in the supper clubs of Paris.

Lee Tracy, of "Front Page," is being upheld by a cane as a result of an injury to his leg.

J. C. Stein sailed suddenly last week on the "Ile de France" for Europe. He returns Xmas eve.

A mineral water plant received a fancy price for its lay-out for a "Canadian" ale bootleg factory.

Joe Frisco says all the night clubs are clicking, or are his ears hearing only locks.

Evelyn Bennett is out of "Good Boy" on orders from her doctor. Margy Finley in the role.

Evelyn Nesbit is now entertaining at the Joe Ward Club on 125th street.

After a long lay-off Harry K. Thaw is again making the rounds of the night life spots.

Sam Shain, ex of Paramount and Excellent Pictures, has opened his own publicity office.

Baba Forster (first name on the up and up) sailed for England, leaving her sister behind.

Mrs. Clarence (Louise) Willetts is press agenting the Gene Lewis stock at San Antonio.

Fowler and Tamara danced at the home of Cornelius Vanderbilt, who tossed a party for the heir apparent to the throne of Spain.

A newcomer to Broadway is Hortense Ragland, Southern type, who sings and dances a la Frances Williams. She's from the coast.

Ann Pennington's parties in her apartment at the Park Central are quite the amiable talk of the town.

Pat Rooney, Jr., never escorts a girl less than a head taller than his youthful self.

Earl Rickard is m.c. at the Beau Monde Club on Diversey parkway, Chicago. It's a regular floor show.

Jack Pepper checked one of his molars with a Bond building dentist.

The Roxy retiring room is featuring mascara layouts for the femmes who weep at picture shows.

Harry Rose is again strangling himself with the well known imported silk muffler (3d season).

Gimbels is securing Broadwayites to wear their merchandise for newspaper ads.

Shannon Cormack has been offered a managing editor trick on an Australian rag.

Richard Videmar, of the Times sport staff, will baseball write for the Telly.

Mort Downey, vocal wizard of the Casanova, when singing "Ramona" interpolating a whistle.

Olive McClure, dancer, is entering a musical show where she will also talk.

Meyer Solmson is playing the market successfully and will not return to journalism if the luck endures.

Nat Lewis has opened a theatrical basement in his Broadway shop wherein a golf school will shortly appear.

Blanche Krebs, whose mother died recently, is changing her name to Dorothy Ritter, her mother's maiden name, for sentiment.

Dolly Tree is now the surviving designer of Brooks'. Miss Tree retains her connections with the Folies Bergere, Paris.

The Hanley Sisters, Midge and Cassie, will go with the Slipper entertainers when they open in another club.

Robin Harris, scribe, whose legs were chopped when a motorboat propeller started while he was swimming, is back on his feet.

Alys Fitzgerald, large-eyed Ziegfeld girl, injured when a spotlamp fell upon her while in "No Follin'," has recovered.

Practical jokers are calling the favorite girls of Broadway producers and leaving the name of an agent who is burning up.

Sales are depleting in dress vests, since the popular double-breasted dinner jackets do not require them and are more comfortable without.

Joseph I. Schnitzer, gen. mgr. of FBO, is part owner of the new "art" theatre now building on 8th street.

Named after a vegetable is the fortune or curse of Albert Broccoli, adopted son of P. J. Deccico, who introduced broccoli in this country.

Gertie Vanderbilt has met one of those brokers whose tips on the market are fast making her a member of in the money sorority.

Dwyer's Country Club is the billing for the miniature indoor golf course in Dwyer's pool and billiard establishment.

Three lasses from Hollywood arrived to take in Broadway. Rose Kinnem, Velma Edell and Lucille Williams.

Betty Lee Cooper, blonde showgirl, married five months ago in Paris, is now doing Broadway in sables, and ermine.

Robert Wilder has joined the press department of Sam H. Harris. He was associated with the late Dixie Hines.

Newspaper people at the premiere of "Rainbow" smiled at the side whiskers of the chorus men, a la Bob Coleman the Mirror reviewer.

Ralph Shacklee, the red-headed photog of White's and Mitchell's, has opened his own studio on top of the Mayfair.

Seymour Wally, star photographer of the downtown dailies, has gone to the class weekly, Panorama, to make round-the-town pictures.

D. F. Scanlon, representing British film interests, has gone to Hollywood to sniff around the talkers.

Paul Specht owns a flock of farms in Pennsylvania and has been taking mobs over to shoot those fat Dutch rabbits these week-ends.

Lieut. Richard Grace, Hollywood's flying sheik, is cracking up Park Avenue hearts between chapters on his book, "Crashing Into Hell."

Aileen St. John-Brenon back on the Telegraph as first string cinema critic. Aileen's Uncle Herbert is due back in town this week.

Alice Harris is resuming her breach of promise suit for $100,000 against a Montreal millionaire, whose letters she remembered not to forget.

Edna May French, of "Scandals," is doing business buying dainty unmentionables and selling them profitably to the other girls in the cast.

John Carter, N. Y. Times book reviewer, connected with the State Department in Washington. John Chamberlain of the news staff got the vacated post.

Flora LeBreton, English musical comedy star, lead in "Present Arms," off for six months by Equity alien ruling, will have ended her off term next week.

Lord Northesk, following Pat Rooney, Jr., and Frank Farnum, in an exhibition of the Charleston a la British, is nursing a blackbottom after a severe fall.

Al Seigel in a night club played "Rhapsody in Blue" for Sam Shipman the other night. Sam wanted to know who the boy concert pianist was!

Kew Gardens' agitation over the chateau of the Havel Brothers is centered on the new maid, who sits up all night playing hymns on a soprano saxophone.

Evening Post gets a new city ed next week. Rowland Wood, general news editor of Consolidated Press and former city editor of A. P., moves in.

There's a new 'phone exchange, Medallion, taking in a fringe of the Times Square sector around 42nd and 7th avenue, which eases off part of the Lackawanna exchange.

Madeline Northway, ballroom dancer, has been engaged with a dancing partner, but she has no partner yet to open with her at the Riviera. Miss Northway bought passage for two.

Jack Lawrence, sport writer for the New York American, prolific scribe, used to get $5 a column for his material a short time back on the Port Chester Daily Item.

Four other pips have been signed by Lou Schwartz for his 54th street rendezvous: Louise Taylor, Kay Wolfe, Louise Dryden and Ellen Marita.

Two English showgirls—Felicity Seddon and Ann Barberova, of "This Year of Grace"—have become habitues of Broadway's smartest ringsides.

A former Ziegfeld showgirl expects shortly to open a booking office. She already has several accounts and only needs a bank account.

Frank Selzer and Gabe Yorke, exploiteers for Fox specials on Broadway, have assumed charge of newspaper advertising for the Roxy theatre.

This is the first announcement of the French Costume Ball Jan. 11, at Pavilion Royal on Merrick road. Given by ESAMPLAE, each letter of which stands for one of the arts.

While watching a Broadway tenor the other night a sarcastic matron from Park avenue observed: "He has as much personality as a wet powder-puff."

Again has the ax fallen on the staff of the Morning Telegraph, beheading six composing room men besides Harry Wooten and Willie Reidy of the news staff. Bill Hart, city editor, is now Sunday ed.

Nils Asther, Greta Garbo, Bessie Love and Lew Cody are due in New York within a fortnight. Cody is playing vaude dates en route and sails Dec. 14 for London, opening Christmas eve at the Palladium.

Knocked to the street when he went after an imitation pearl earring which rolled toward an approaching cab, the doorman of the Frivolity Club was given a note 10 times the worth of the bauble.

Flo Ziegfeld presented Marie Dayne with an entire new costume outfit, part of the celebration of her returning to "Rio Rita" in Chicago, after Equity ruled she did not have to return to the Shuberts.

A Broadway matinee idol, renting an apartment in a hotel near the Plaza, the other day and signing a lease, learned upon his first night home that his ex-wife lived next door. He broke the lease instantly.

Barney Gerard, now a realtor in White Plains, N. Y., made a temporary return to show business recently to produce a benefit revue for the Grace Church of that town. Show was pretty good, according to Barney.

In a tour of all the Broadway retreats the other night, two out of every five women in evening dress were observed wearing pink gowns. Most of the women looked sour, for 'tis a difficult color to wear.

Wabash is reported planning a 20-hour passenger service between New York and Chicago and a 24-hour train between St. Louis and the east. Wabash now depends mostly on freight.

A girl fainted in one of the overloaded supper clubs Saturday night. Her boy friend, carried her to the ladies' room. Five minutes later he fainted himself. And was carried to the street to recuperate.

Burton Davis, formerly critic on the Telegraph and last season press agent for Gene Buck attractions, is assistant to Walter Kingsley, publicity for Flo Ziegfeld. Davis succeeds Sears Taylor.

A statistical Broadwayite calculates that auburn haired females of the tribe which tears around Broadway exceed the brunets five to one and the brunets exceed their blonde sisters six to one. If you know your henna, then figure.

The Merley, Jimmie Quigley's place, moves from 48th to the old Eaves building, 110 West 46th. Eddie 'll be in charge. Jimmie's got the new Bay Shore Tavern at Bay Shore, L. I., annoying him exclusively.

The mother of George Mayer died Sunday at the age of 84. Mayer is Broadway's champion first nighter, almost invariably accompanied by his mother and usually sitting in the first row of all important premieres.

More tangos being terped to in the nite clubs than ever before. Jerry Friedman has a special tango quartet giving out at least four sessions a night. The later the hour the more nervy the fancy steppers become.

Hope Loring, scenario writer, and her husband, Louis Lighton, producer with Paramount, are spending their Thanksgiving with Harold Bell Wright at Tucson, in the Arizona desert.

George Kaufman, of the New York Times, has been catching the Palace, New York, shows for reviews for the past three weeks, owing to the illness of John Byram. Byram has been in Broad Street hospital where he was operated upon for appendicitis.

A score of night club dolls who played a benefit aboard the Berengaria were detained by customs officers for inspection of their makeup bags. Eight of the lassies had silver knives, forks and spoons secreted in their scant costumes—if that is possible!

Two girls from "Show Boat," Fuzzy Kay and Bettye Baker, toured Broadway seeking a "movie" tie-up. After two weeks of cement pounding Bettye dropped out. Fuzzy carried on and landed with Fox.

Evan Burroughs Fontaine is pressing agents for work since the Vanities club closed, arrears in salaries. Evan's little sonny boy is attending school in Kew Gardens, L. I., while mother is prepared to go to Detroit for work should Broadway offer nothing.

The publicity of the impending marriage of John Barrymore and Dolores Costello has resulted in Warners cuing its salesmen to start a supplementary compaign on "The Sea Beast" and "When a Man Loves," in which Dolores did ingenue to John's quivering pash.

A woman was observed in one of the formal rendezvous the other night and on her fingers were counted 16 diamond, emerald and ruby rings; around her neck was a collar of diamonds, 12 rows deep; diamond pendant with a rock the size of a walnut and earings so full of gems they resembled miniature Christmas trees dangling from her lobes.

Used to be a time when the quotation of complete Wall Street stock prices was a mid-afternoon feature. With the ticker running nearly two hours behind as it did lately, the complete quotations came out about the same time the sporting finals appeared, the top liner in at least one New York afternoon paper calling attention to that rather than a sporting event.

Harvard has a system of inviting stage comedians and humorists to amuse the football squad on the eve of an important contest. The morale idea worked out well judging from the win over Yale last Saturday, thanks to presence of a couple of Friars with the squad Friday night. There is no compensation but such guests accompany the team to the game and are given seats on the sidelines with the players and coaches.

The credo of New Haven urchins is "Scrambo," so far as visitors to the Yale-Harvard football game are concerned. Those who saw last Saturday's contest traveled by train and had to trolley to the station from the Bowl, since the town has only about 12 taxis. The trolleys crawled along in a long string. At each street crossing the kids would bawl out "Scrambo," it being their way to attract nickels and dimes from the fans.

John Steinberg, of John and Christo, says he'll have the kitchen for Ziegfeld's new Midnite Frolics if Ziggy has anything actively to do with it. John says Ziegfeld doesn't want to put a nickel into the place, leaving it to George Olsen to handle the business details and defray all expenses. Because of Olsen's falling-out with Steinberg over the Lido-Venice, Saratoga, booking last August, that eliminates the restaurateurs should Olsen finance the project.

A fellow cleverly saved himself from a scene in one of the spiffy clubs the other night when he pinched his girl, causing her to cry. She was about to give him a vocal tirade when he quickly turned to the next table and said to his girl, "Meet Mr. So and So." The girl smiled through her tears, saying "I'm so glad to know you." Then as she turned to give her boy friend the works, he found someone else nearby to introduce her to. She smiled again, saying, "I'm glad to know you." Again she started to cut loose and he selected a woman next. By that time the girl's pain had vanished and she was too exasperated to squawk.

Sports Writers' Edge

The football pools around the newspaper offices have the mob forking over a weekly $2 to the sports desks. Unlike the usual pools, these are guessing contests, ingeniously organized by the sport scribes.

The boys pay $2 for the privilege of guessing the winners of all the games for the week. The sports experts have been winning regularly, but the boys are still playing the "pool."

Mr. Hall of Times

Mordaunt Hall of the Times is still a source of joy to Broadway theatre ushers. He couldn't get a seat in the Paramount the other Saturday, and you can imagine!

Gerson's Reason

Just why Meyer Gerson, the alter ego for Mrs. Gerson's Fudge Shop, doesn't carry Lucky Strikes sounds like Joe Cook's story of the Four Hawaiians.

It seems that Lucky ballyhooed against the confectionery business by plugging a ciggie for the femmes whenever they craved a bon-bon, stating it saved them on the avoirdupois and yet satisfied their yen for the saccharine because of Lucky Strike's individual sweetening. Gerson took this as a personal affront to his business and carries all smokes but Luckies.

Incidentally, Gerson figures he'll go over the top this year with a

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"Fat" Walsh Freed

James ("Fat") Walsh, 33, former bodyguard of Arnold Rothstein, Charles Uffner, 33, 225 Central Park West, and Charles Lacania, 31, 261 West 10th street, were exonerated of charges of robbery when they were arraigned before Magistrate McQuade in West Side Court.

Following the arraignment Walsh was brought to West 47th street station where he was interrogated by Assistant District Attorney William Ryan in reference to the murder of Rothstein and also the killings of Joe Noa, beer runner who was shot in front of the Club Madrid, 54th street and Broadway, and Tony Marlow who was killed in front of the Hotel Harding, 203 West 54th street.

At the conclusion of the investigation Ryan said that he was convinced that Walsh knew nothing of the murders and allowed him to go.

Walsh and his two companions were accused of being implicated in the robbery of Arthur Davey, contractor, 701 West 175th street, on Oct. 5 in Central Park at 81st street when an $8,000 payroll was stolen. Davey was in court but failed to identify the trio.

Stew Judgment

Punching Broadway policeman is not a healthful pastime. Ask John Hackert, 24, salesman, 532 East 88th street. Early the other morning Hackert was soused at Broadway and 45th street when he met Policeman Frank Huffaker, West 47th street station. Hackert playfully took a swing at the cop.

Hackert never knew what happened. The next he remembered was that a surgeon from Bellevue was putting a half dozen stitches in his scalp.

Before Magistrate Gottlieb in West Side Court Hackert said he was sorry. Sentence was suspended.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, players and pugs. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of Dec. 20, 1920.

ANTI-EVERYTHING MOB STIR CON'S MISGIVINGS

Sees Day When Deep Breathing Will Be Made Felony

Oswego, Dec. 1.

Dear Chick:

I met a flock of cannons from New York up here workin the shorts. Frisco Slim was here with his mob but they were working short handed on account of Yen Hoke Pete, their wire, gettin hisself in the boob from tryin to show off.

It seems they tailed a guy into a bank and thought they saw him gettin a bale of scratch from the cashier. They followed him out of the jug and when he grabbed a short they also boarded the car.

CON

The mob jostled him around, got his right duke up high enough and Pete cops the poke. Instead of jumpin off the short, Pete cleans the poke under his coat and discovers nothin but a batch of Travellers Cheques which have about as much purchasin value for a crook as a dime's worth of German marks.

Pete gives the mob the office to frame that he's goin' to put the checks back just to be smart and show what a good wire he is. He gets the sap in position and he is just about half way into his kick with the checks when the chump rumbles, grabs Pete's right duke and hollers copper at the top of his lungs.

The mob tried to split Pete out from the bird that was stung but it was no use. He hung on like a skunk suit and a big dick who was on the rear platform comes charging in through the car and puts the finger on our friend.

He hasn't been settled yet but they can't get bail for him. The town is on fire so it looks as though they'll throw the key away on Peter.

Can you imagine pullin a giboney like that? The checks were no good to any one but the owner and even if they collared a good sheet and scratch guy to forge the moniker for them they were a cinch to get a fall.

If you see any of the mob tell them Pete is in the can and it looks like he'll spend the winter there while the bunch are hustlin' down around florida.

I grabbed myself a fighter up here and I expect to get some real jack with this bird before the winter is over. The other night we boxed a guy called "Young Tomato" and my pork and beaner hit him with his club in the third round and spilled him all over the neighborhood.

This kid only weighs 120 but he kicks like a middleweight. He has a tap hung on the end of his right arm and when he cops with it he is liable to knock your brains out. I asked him where he got his cauliflower ears from as he's only been boxin six months and he told me "Answerin telephones." Ain't that the darb crack?

I'm goin to bring him to New York after we get through playin house around these tanks, and I expect that Tex will stick him in one of them prelims at the Garden. If he does I'll bet all the tea in China that he's a big card inside of thirty days.

I want to get him in before that bunch of reformers get in their dirty work and make it a felony for a man to drink more than two cups of coffee on Sunday. The mob better look out for that crowd. They're the same birds that sneaked over prohibition and if the great American Sap Heads don't watch their steps and get together now, they'll wake up some Sunday mornin with a copper on the stoop and won't be let out of the house until they get their permits O. K.'d by the Anti Deep Breath League or one of them societies.

Don't forget about Pete and send him some unkie.

Your old pal, Con.

ROSENBAUM RELEASED

Claire Gilbert Failed to Appear on Card Cheating Charge

Murray Rosenbaum, 26, salesman, of 650 Gates avenue, was freed in Special Sessions when Claire Gilbert, stenographer, of 268 Albany avenue, Brooklyn, failed to appear to press a charge of cheating at cards against Rosenbaum.

The defendant with two others were arrested on the complaint of Miss Gilbert, who alleged the men had induced her to take part in a poker game in the apartment of her friend, Susan Green, at 145 West 71st street in April, 1927. Miss Gilbert lost $1,000 and Miss Green $1,500 when it was alleged one of the men rang in a marked deck on them. The two other men were convicted several months ago and received jail sentences.

Phoney "Fator" Held On Old Robbery Charge

A man who police say has been posing as Leo Fator, brother of LaVerne Fator, jockey, but whose right name is Leo Baird, 30, 251 West 51st street, was arraigned before Magistrate McQuade in West Side Court charged with being a fugitive from Atlantic City.

Beard was arrested at Broadway and 50th street by Detectives Ferguson and Gillman, West 47th street station, on information sent here by James P. Malseed, chief of detectives of Atlantic City. Beard is wanted there for the larceny of $156 cash and a diamond ring valued at $150 on August 28.

According to the police, Beard met Miss Cook in the Victoria Hotel and produced a card which bore the name of Leo Fator, brother and manager of LaVerne Fator, Hollywood, Cal. He also gave the young woman a photograph of himself.

When the detectives arrested Beard they found a card on him. It was then that Ferguson remembered that LaVerne Fator was searching for a man who claimed relationship and was mulcting his friends by obtaining small loans and by working sour race track tips.

When the case was brought before Judge McQuade he held Beard in $3,000 bail until next Friday. Meantime the detectives are communicating with Fator and expect to have him in court when the case is called again. Beard refused to talk about either case.

Silinsky Fined $500 for Welching on Bout Bet

Convicted of petty larceny in having welched on a $500 prize fight bet, Albert Silinsky, connected with the brokerage firm of W. L. Darnell & Co., 44 Broad street, was fined $500 and sentenced to the Workhouse for 30 days in Special Sessions. Later the execution of the prison term was suspended.

The complainant against Silinsky was Michael Mitchell of 519 56th street, Brooklyn, who charged that he placed $500 at two to one on the Delaney-Meloney bout at the Garden last February. He claimed that he won the bet and that Silinsky gave him a check for $1,450 the payment of which was stopped at the bank. He said he subsequently received his original $500 but not the balance.

Silinsky claimed Michael had withdrawn the bet before the fight.

Colored Girl's Hard Luck

Helen Stewart, colored show girl, was last week sentenced to an indetermediate term in General Sessions on her plea of guilty to stealing $1.35.

Things had broken badly for the girl. After snatching a pocketbook from Lena Thurman, white, she was caught by a cop with the purse still in her possession.

Rothstein Murder Is Before Grand Jury

With the subpoenaing of witnesses, District Attorney Joab H. Banton began Monday the presentation to the Grand Jury of the evidence his office and the police have collected in the Arnold Rothstein case in an effort to bring about indictments. The prosecutor expects to indict George McManus, in whose room at the Park Central Hotel Arnold Rothstein is alleged to have been fatally shot Nov. 4, and at least two other men said to have been present at the time. The indictments if found will charge first degree murder.

Because of the number of witnesses and a large batch of documentary evidence it is expected the Grand Jury will be occupied for the rest of the term.

Many personages along Broadway have been called to testify. The star witness is Mrs. Ruth Keyes, the Chicago cloak model, who has admitted being present at a drinking party, supposedly with McManus, in the latter's room shortly before the shooting of the gambler. Other gamblers who will be asked to tell what they know concerning the affair are, "Tough Willie" McCabe, "Nigger Nate" Raymond, Jimmy Meehan, in whose home Rothstein lost $300,000 two weeks before the shooting; A. C. "Titanic" Thompson, Meyer and Sam Boston, Max, the Dude, Joe Bernstein and Martin "Red" Bowe. All of those named have gambled with Rothstein for high stakes.

At the conclusion of the first day's session the district attorney requested Judge Mancuso of General Sessions to commit Thompson, Sidney Stajer, one of Rothstein's close pals, Meehan and Raymond under bail of $100,000 each, and Bowe under $10,000 as material witnesses. In default of the bail they were taken to the West 53rd street jail.

Banton claimed the five had been reluctant witnesses and also that they had received threats that they would be "bumped off" if they told what the knew.

Theatre Jam Honkers Fined; Jail Threatened

Patrolman Elmer Dockett of the West 47th Street station, especially assigned by Captain Edward Lennon of the West 47th Street station, to summon motorists who continually blow their sirens when caught in the theatre jam, was complimented by Magistrate Maurice Gotlieb. The court imposed fines of $10 on each offender.

Apartment dwellers near the Ziegfeld theatre have been up in arms because of the noises from autos. The magistrate stated that he was forced to leave his bed recently and directed a patrolman to serve a summons.

The court announced that he would impose jail sentences unless the antoists ceased blowing their horns.

Gest's Protege in Court

George Buygland, 44, chauffeur, 50 West 76th street, was fined $10 by Magistrate McQuade in West Side Court on charge of disorderly conduct. He did not have the money. Buygland was accused of annoying Michael Khariton, 37 West 75th street, Russian concert pianist, on the street at 3 a. m.

When it looked as though he would be assaulted, Khariton had Policeman George S. Wandling arrest Buygland. Khariton declined to press a complaint and the chauffeur was freed.

A few minutes later Buygland accused the pianist of robbing him of $40. Khariton's cries attracted the policeman again and this time the chauffeur was arrested. Buygland admitted he had been drinking. Khariton said he came here three years ago from Paris, where Morris Gest had heard him play and induced him to make the trip to the United States. He said he studied music in Russia and Germany and at one time was professor of piano of the Philharmonic in Moscow. He has played numerous theatrical engagements and records for Duo Art.

5 Days for $3.50

Helen Derry, 25, singer of 60 East 103rd street, was sentenced to five days in the Workhouse in Special Sessions.

She pleaded guilty to stealing articles worth $3.50 from the Hearn store on Nov. 19.

Don't Play Bridge

(Editorial in LIBERTY of Dec. 1st)

In these days of hurly-burly—automobiles, movies, radio, and such—the old-fashioned pastime of reading rather tends to be squeezed out. We are moved again, as the year rolls round, to say a few words in praise of reading.

After all, most of our knowledge and education depends on reading. When we have left college or high school, or whatever it may have been, our education stops if we don't read. The best educated man we know is a man who simply has kept up his reading.

Among things to read, books should be placed first, of course. Nonfiction is best, and history especially, though some of the classics, such as Anna Karenina and Vanity Fair, must be included at the top of the list. And poetry should have its place, though it does seem that as the average man grows older he loses his taste for poetry.

The better the book, the better the reading. We advise books above magazines. The high-class magazines come next; then those of the more common kind Magazines come before newspapers, if our newspaper friends will permit us to say so—though newspapers should be skimmed every day for information.

Next to newspapers for occupying the mind we would place radio, and then the movies. Both are useful.

A long way after that, cards.

The writer of these lines has a wife with all the modern conveniences, including a profound conviction that if you are going to be anybody you simply must play bridge. This conviction she has voiced frequently and at length. We believe she ought not to object to our stating our side of the argument in public.

The finest of people do play bridge, and poker—mostly bridge. Between the two we prefer poker. It doesn't take so much intellect, and fills the bill better when we want to be amused.

But on the whole we believe the playing of cards is a waste of time and of money too, though few people make much money at it. We recall that in our youth (and this is a true story) there was a brilliant lawyer in our town, intelligent and capable, and with a promising career before him. He was the best whist player in the community and was known for his skill all over the state. Now he is remembered as a man who made $10,000 to $12,000 a year at bridge. If he had stuck to his profession he would have been probably one of the foremost lawyers of the country. At cards he made what, in his circumstances, was no more than a bare living.

It has been said that "reading maketh a full man, conference a ready man, and writing an exact man." Cards wouldn't come in under any of these things. They are not reading, talking, or writing.

Of course they are said to be amusement, and people love amusement. But we believe there are better ways of being amused. If the weather is good, take some exercise—at least a walk.

Getting back to the matter of bridge, we suspect that among all card games auction may be the most undesirable, because it is the most engrossing. It is a sterile use of the mind. The brain becomes better for bridge, but not for other things. You learn to remember sequences and plays, but the game you played in 1925 is of no benefit to you in your general living now.

The books you read in 1925, on the other hand, are a part of your life. You are the better for having read them, in all human relations.

So we praise reading and denounce bridge. If that be treason, make the most of it.

Dancer's Mink Coat Lost; 2 Men Are Arrested

A bond salesman and an elevator operator in the Hotel Cumberland were arraigned in West Side Court before Magistrate Francis X. McQuade charged with suspicion of stealing a dancer's $4,000 mink coat. The coat has not been recovered. Detective Roger (Rajah) Meenan of the West 47th street station told the Court. The pair will have a hearing this week. Bail of $3,000 was fixed but not furnished.

The pair arrested gave their names as Roy Shocker, 34, bond salesman, of 22 West 60th street, and George F. Eaton, 26, elevator operator at the Cumberland and residing at 1 West 102nd street, he said. The defendants pleaded not guilty.

Helen Henderson, dancer, according to the sleuths and living at 825 West End avenue, had her costly mink coat stolen while visiting a friend at the Cumberland. When discovering her loss she immediately notified the gendarmes.

Miss Henderson said she left the apartment of her friend at the Cumberland for about five minutes. When returning the coat was gone. The sleuths learned, they said, that Eaton had taken Schocker to the apartment where the coat was. What impelled them to arrest the pair, the sleuths decline to tell.

Schocker was arrested in 1924 by the Postal authorities. He gave his name at that time as Ralph Scott. Eaton was never arrested before. Miss Henderson refused to talk to newspapermen.

Duck Shooter's Gun

Stephen McNulty, 29, 17 West 65th street, who said he played in "White Lilacs," and is known as King Blakely, was arraigned before Magistrate McQuade in West Side Court on a charge of violating the Sullivan Law and was held for examination today (Wednesday).

McNulty was arrested by Detectives Maskiell and Kennedy, West 47th street station, after they had found a revolver in his possession. When asking if he had a permit McNulty admitted he had none and explained that he was going to use the weapon to shoot ducks on Long Island.

MINISTER IN COURT AFTER NITE CLUBBING

Louis Fogler, 27, 1226 52d street, Brooklyn, said to be part owner of the Chatham Club, 216 West 58th street, was discharged before Magistrate McQuade in West Side Court on a grand larceny charge.

Fogler was arrested by Policeman Coleman, West 47th street station, on complaint of Rev. Vincent Zajac, of Whitestone, L. I. It was charged by the clergyman that he was robbed of $150 and then ejected from the club.

According to the story told by the clergyman, he had been visiting friends in Hoboken and arrived back in New York about 1 a. m. He asked a taxi chauffeur to direct him to a place where he could get something to eat.

The chauffeur brought him to the Chatham Club and o. k.'d him to the doorman, the clergyman said. After he had been there a short time two women sat at the table. When the clergyman finished his meal he asked for a check and was presented with one for $20.

When objecting he said he was invited to a side room to talk it over. There, he said, two men held his arms while a third struck him a blow in the stomach and then took $150 from his pocket. He was pushed into the street. The police were notified and Fogler was arrested.

In court the clergyman said he thought Fogler was one of the men who had held his arms, but was certain he was not the one who had struck him and took his money. Fogler denied all knowledge of the affair. Because of the hazy identification, the case was dismissed.

Ramon Socked Only

Ramon, the dancer, with Ramon and Rosita at the Club Lido, New York, reported as having socked Charles Miller, fiddler in the orchestra at the club for snickering while the dancers were dancing, says the story also stated he had pulled out Miller's hair and scratched his face.

That's not so, states Ramon, who says he socked only with his fist; that he's no hair puller or face scratcher.

Ramon also remarks there is much more decorum in the bandstand nowadays.

Chatter in Loop

Chicago, Nov. 27.

Inaccurate Biographies
Ben Piazza

Ben (Hotstuff) Piazza is general western manager for R-K-O, has a wife and one child. Once upon a time he was an actor. Before that in the navy as a sailor or something, looking very funny, in his suit, or uniform, or outfit, or whatever sailors wear if he were a sailor, if anything. But he sure looked funny!

Hotstuff's favorite showman is Mort Singer. Hotstuff was given his first break in show business, as a theatre manager in New Orleans, by a man named Mort Singer. Hotstuff's favorite film producer is Robert Vignola. Hotstuff was given a beautiful home in Los Angeles by an uncle of his named Robert Vignola. Hotstuff's favorite actress is his wife, who acts like he's a great guy.

As a boy, Piazza was nobody to speak to. He just sat around, getting up to eat when somebody whistled. Before knowing it he was a man. One day his father called him into the living room and coughed in embarrassment.

"Son," he said, "you're a man now."

"You're another," retorted Piazza.

"There's something you ought to know," said the pater, biting his fingernails.

"You mean about life—and man and woman—and things like that?" asked young Piazza.

"Yes," said the elder Piazza. "Do you already know?"

"Sure," replied Hotstuff; "I already know."

"Well," murmured the father. "I guess there's nothing I can tell you."

"I guess not," agreed Hotstuff.

"I guess not," agreed the father.

"I guess I'll go and eat," said Hotstuff.

"I guess you might as well," said the father.

"Well, goodbye, I guess," said Hotstuff.

"Guess to hell out of here," said Pop.

And that was Hotstuff, even then, before, now and after.

Ashton Stevens, the obscure writer on the Herald-Examiner until discovered by this department, says that with so many Negro actors on the white man's stage, it looks as though white men may have to pick the next cotton crop and white women chambermaid the Pullman sleepers.

Mr. Stevens is just out of the hospital. He can do better.

Sport's the Big Shot

U. J. "Sport" Herman is now the biggest political factor in this town's theatrical realm after the victory of the Deneen-Emerson ticket.

Herman split with the Thompson-Crowe outfit to go with the Deneen faction, which elected Emerson, the new governor of Illinois. Deneen now has complete control of state and county.

Abe Freeman, relative of the Balabans & Katzes, is starting along the same lines once employed by his relatives. Before they ever had a picture house in the Loop the B. & K. boys were running the Movie Inn, hanging pictures of stars all over the place and angling for celebrity trade. Freeman has opened the Movie Grill, with photos and everything.

The Last Laugher

Just another example of the guy who laughs last. Eli Abelson once had a jewelry store in the State-Lake theatre building. Ben Kahane of the Orpheum Circuit's legal department didn't like the way Abelson ran his shop, and attempted to have him kicked out of the building.

After Kahane had rung in some of the classiest legal talent in the state, Abelson and his little shop finally were kicked out. Then Abelson went into bankruptcy.

Today, just a few years later, he is within speaking distance of his first million. He is part owner of the Steinite Radio Corp., and holds its western sales rights.

He's not sore now at Kahane.

Lester, the costumer, throws a fashion show every Friday afternoon in his Lake St. salon. Show people eat cocoa and cookies with local society lights while looking at Annapolis.

Radio catchline used by Art Kassel, Terrace Garden orchestra leader, is "Kassel's on the air."

Curbstone Comedy

Two sidewalk hoofers hitting up curbstone comedy:

"I'm going up to see that big time booking agent with a rug on the floor."

"That ain't no agency; that's a massage parlor for girls."

Workmen's compensation rates in Illinois have been raised to 15c on $100 for actors and 43c on $100 for stagehands.

Practically all local m. c.'s with enough hair to make it look right are endorsing hair tonic for a reward. Paul Ash was the prize endorser.

One of the town's theatrical lawyers makes a specialty of giving bouncing checks to ticket brokers. Every broker has at least one.

"Whole World Down on Her," Says Miss Dale

"When you're down it seems the whole world is down on you," said Frances Mary Dale, 26, of Des Moines, and until a few days ago stopping at the Belvedere Hotel on West 48th street, when arrested by detective George McNulty, of Headquarters, charged with "beating" the hotel out of a board bill of $43. She will have a hearing this week in West Side Court.

Until six weeks ago Miss Dale was doing a specialty dance with Billy Carr at the Paramount theatre, she told reporters. Carr went on the road and she said her money ran low.

"I have no intention to cheat the hotel. If I am given a chance I'll pay them what I owe them. I am just up against it," and she quoted the old saying.

Waitress Sent to Home

Pearl Evans, 18, waitress of 241 West 126th street, pleaded guilty to petty larceny and was sentenced to the Bedford Reformatory for Women in Special Sessions.

The complainant, Florence McClelland, 18, actress, of 207 West 130th street, charged that Miss Evans stole a dress from her dressing room in the Drake and Walker theatre, 211 West 125th street, Nov. 10. The dress was found on a fire escape outside of the dressing room and Miss Evans was found on the roof of the theatre.

Sax Player's Dreams

"I am waiting here for a young lady who is to give me $50,000," said Harry Brilland, 20 years old, saxophone player, when he was questioned by John Kennedy, house detective in the Hotel Victoria, 777 Seventh avenue.

Wait outside for your Lady Bountiful," said Kennedy. Brilland, vexed, made a disturbance arguing. Got ten days for disorderly conduct, not having the $10 fine and the $50,000 baby not being present.

NEW YORK THEATRES

WILL ROGERS (Pinch-Hitting for Fred Stone) and DOROTHY STONE in A Rousing Musical Comedy "THREE CHEERS" GLOBE THEA., B'y & 46 St. Mats. Wed. & Sat.

CHARLES DILLINGHAM GIVES 3 CHEERS FOR HIS 2 BIG HITS

The Smartest Play in Town THE HIGH ROAD A Comedy by Frederick Lonsdale FULTON 46 St. W. of B'y Evs. 8:30. Mats. Wed.-Sat.

ZIEGFELD Thea., 54 St., 6 Av. Mats. Thurs., Sat. "SHOW BOAT" Norma Terris, Howard Marsh, Eva Puck, Sammy White, Helen Morgan, Edna May Oliver and CHARLES WINNINGER

LYRIC 42d St., West of B'way Mats. THURS. & SAT. DENNIS KING in Musical Version of THE 3 MUSKETEERS Vivienne Segal, Lester Allen, Vivienne Osborne, Jos. Macaulay, Reginald Owen, Harriet Hector, John Clark and Yvonne D'Arle 348 Reserved Seats $1 at Box Office

In association with E. Ray Goetz MUSIC BOX Th., 45th St. W. of Br'dway—Eves. 8:30 Thursday and Saturday Matinees, 2:30 IRENE BORDONI in "PARIS" A MUSICOMEDY with Irving Aaronson's "THE COMMANDERS"

EARL CARROLL Th. 50 St&7th Av. Mts. Thu-Sat, 2.30 W. C. FIELDS In America's Greatest Revue EARL CARROLL VANITIES with RAY DOOLEY—JOE FRISCO DOROTHY KNAPP and 56 BEAUTIES VINCENT LOPEZ (Himself) & His BAND

Theatre Guild Productions Major Barbara GUILD THEATRE West 52nd St. Eves. 8:30 Sharp. Mats. Thurs. and Sat., 2:30 Sharp.

Eugene O'Neill's play STRANGE INTERLUDE John Golden Th., 58th, E. of B'way EVENINGS ONLY at 5:30

10th MONTH PLAYING TO CAPACITY JOE COOK 'RAIN OR SHINE' GEO. M. COHAN Th., B'y & 43 St. Evs. 8:30 Mats. Thanksg'g & Sat., 2:30

CAPITOL B'way & 51st St. Midnight Pictures Nightly 11.30 John GILBERT in Metro-Goldwyn-Mayer's Sound Picture The MASKS OF THE DEVIL 'LET'S GO,' a Revue with Dave Schooler New Guest Conductor of Capitolians Cy Landry—32 Chester Hale Girls—Francis Whit on Metro-Movietone Capitol Grand Orchestra, David Mendoza, Conducting

MARK STRAND Broadway & 47th Street MIDNIGHT SHOW NIGHTLY AT 11.30 Doors Open Daily at 10.30 A. M. All Seats 35c To 1 P. M. CORINNE GRIFFITH in Her Greatest Picture "OUTCAST" with SOUND! with Edmund Lowe and Louise Fazenda Warner Bros. Vitaphone Presentation FOX MOVIETONE NEWS

ROXY 7TH AVE. & 50TH ST. Direction of S. L. Rothafel (Roxy) WILLIAM FOX Presents The Spoken Screen Drama "NAPOLEON'S BARBER" All-Talking Comedy—CLARK and McCULLOCH in "THE BATH BETWEEN" Stage Spectacle in 7 Episodes, 'Tableaux Napoleon' Roxy Symphony Orchestra; Erno Rapee, conducting—Ballet Corps—32 Roxyettes—Choral Ensemble

See - NOW - Hear ON TRIAL WARNER BROS. VITAPHONE All-Talking Picture WARNER Bros. Thea. BROADWAY and 52nd ST. MIDNITE SHOW SAT. 11:45 AL JOLSON in THE SINGING FOOL Winter Garden Broadway & 50th St. BOTH SHOWS TWICE DAILY 2:45-8:45 EXTRA 6 o'clock Show SAT. & SUN.

F. F. PROCTOR'S NEW YORK THEATRES NEW EAST 86th St. THEA. COR. LEX. AVE. Thurs. to Sat., Nov. 29 to Dec. 1 VANESSI and HER LIDO BOYS ALEXANDRIA & OLSON REGINALD DENNY in "THE NIGHT BIRD" 58th St. NEAR 3d AVE. THIS $3,000,000 THEATRE Nearly Completed Last Touches Under Way Will Open Shortly FOUR MODERN LODGE ROOMS NOW RENTING 5th Ave B'WAY & 28th ST. LADIES AFTS. ORCH. 25¢ Stage Show HARRY WATSON, JR. CAHILL & WELLS "ALONG BROADWAY" REGINALD DENNY in "THE NIGHT BIRD" SUPREME VAUDEVILLE—PICTURES ALL Theatres. NOON to 11—Low prices Sunday Concerts

IF YOU DON'T ADVERTISE IN VARIETY— DON'T ADVERTISE

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"Masks of the Devil" (John Gilbert).
Colony—"Gang War" (Pathe talker), second week, and Benny Rubin.
Paramount—"Manhattan Cocktail," Frank Fay and Singer's Midgets.
Rialto—"Wings" (run).
Rivoli—"The Woman Disputed" (sound) (run).
Roxy—All talker bill headed by "Napoleon's Barber."
Strand—"Outcast" (Corrine Griffith) and talking shorts.

SPECIAL FEATURES WORTH SEEING

"Four Devils" "Alias Jimmy Valentine" "The Singing Fool" "Lilac Time" "On Trial" "Interference"

NIGHT LIFE

Better get a load of Clayton, Jackson and Durante at the **Silver Slipper** before the padlock goes up. **Frivolity** also slated for the legal veil. **Mirador** has new flash revue. **Casanova** and **Richman** doing the peak biz, with good entertainment and no selling. **Furnace, Whoopee** and **Black Birds** clubs for wind-up and "hot" moments; must be known. Other open-door spots just so-so, with radio, personal or other followings. Of the notable radio successes is Will Oakland's **Terrace** (the old Monte Carlo).

Nite life is shot. Everybody rooting for Ziggy to put over his "Midnite Frolics" atop the New Amsterdam roof when it opens next month, counting on the psychological effect to help everybody.

RECOMMENDED SHEET MUSIC

"When Summer Is Gone" "Querida"
"Crossroads" (from "Show People") "Bon Soir Cherie"
"Judy" ("Romance of Underworld") "Blue Hour"

On the Square

Football Device Bring Crush to Astor

Hotel Astor had to call in five cops to ease the lobby pressure. Saturday afternoon around the entrance to the grand ballroom where a new automatic football device, similar to the mechanical reproductions of world's series baseball games, was being exhibited at $1 a head. The 3,000 capacity was sold out early in the day and the late comers made the management regret having ever rented the ballroom for that purpose.

The game being mechanically reenacted on a miniature gridiron was the Carnegie Tech-N. Y. U. melee and the local team's victory further added to the bedlam resulting from the rabid enthusiasm among the N. Y. U contingent.

The college boys were considerably smartened up on keeping gate-crashers out, having suitable guards stationed at all exits and entrances to the ballroom.

More Stolen Cars

Stolen cars are getting so numerous that the police have been supplied with a new list of the numbers and licenses. Several show people coming into New York with an outside license plate have been subjected to close inspection.

From time to time missing cars are picked up in T. S. through this procedure, although the examination takes up considerable time. Even taxicabs are on the cops' lists.

Long Marque

A marque for the 43d street side of the Paramount theatre is now in the course of construction. As there are nine double exit doors on that side of the house the overhead protection when completed will be the biggest thing of its kind in New York.

Buckner Prefers Leavenworth

Arthur Buckner, who flirted too much with the U. S. mails, denies he is to be deported to Canada, but says he's going to the Leavenworth federal prison for a year or so instead. Another flirtation.

When Buckner wrote the letter he was in the City Jail of St. Louis, but anticipated that shortly he would make the jump to Leavenworth, prepaid. Buckner was a trick bicylist in vaudeville before he got the habit of selling 11 quarters of a show producing business that couldn't stand even four partners.

In "Broadway Racketeers," Johnny O'Connor, its author, devotes a chapter to Buckner and his ways.

Secret Ritual For Joints

Speaks wary of the card system have now resorted to signals for entry. A cellar joint with glass door has a signal that's a darb.

Those desiring admittance must press the right hand against the glass. If the left goes up instead you're out.

The basement under the Astor theatre is a complete bust as a cafeteria. The Broadway entrance has been sealed and the space added to Kay's ticket office. Months were consumed in removing rock from the basement and Walter Reade expected considerable profit but the beanery flop was quick.

Beggars on Percentage

More beggars are to be seen plying their "help me" cause along Times Square than in years. Where some are chased away from what is regarded as one of the best paying streets in the world, they go into the subways.

Hardly a train shoots in and out of T. S. that hasn't a beggar. In 9 out of 10 cases he is blind. Where there is a guide, the "blind" must share on a percentage basis of the gross hand-out.

Central Park's Membership Club

When Sid Solomon takes over the Casino in the Central Park, after New Year's, with Tonny Biddle in association, it will be a membership club. Initiation will be $1,000 and that amount may become the annual dues. Biddle is interested in the new club on the Hotel St. Regis roof, where the annual charge is also $1,000.

Bouncers on View

One of the whisperlows in the 50's has a flock of about 40 bouncing checks, hung conspicuously near the bar. Underneath the display of phoney paper is a black-bordered sign reading, "Yes, we cash checks—tomorrow."

Back to Normalcy

The Lantern, Greenwich Village rendezvous for the intelligentsia and others of bohemia, has gone the way of several predecessors and re-

(Continued on page 48)

Uncommon Chatter

By Ruth Morris

In the Days of '49

What the well dressed woman wore for roughing it back in '49 is exhibited by Charles LeMaire in "Rainbow." Our pioneering grandmothers chose taffeta and tulle for a good bouncing Covered Wagon ride across the desert. Like the lady evangelist, they trod through cactus and thorn without even tearing one dainty lace pettiskirt. Why LeMaire saw fit to employ the costume exaggeration permitted by musical comedy, when more accurate and less foibleized gowns of the period would have been thoroughly entrancing, is one of those things that ought to keep us awake nights but doesn't.

In keeping with the costuming is Louise Brown in exquisitely beruffled dress and ballet slippers, suddenly taken with a toe-dancing complex in the middle of a big arid desert.

Miss Brown's costume for her first dance was one of those gorgeous side-saddle riding habits that swoop and swirl in teagown fashion and would be guaranteed to make even Baby Peggy look like a grande dame. As always, her dancing was a delight.

Helen Lynd, in more ingenuish frocks, registered well with her dumbbell, baby talk comedy. She particularly helped along proceedings when acting as audience to Charles Ruggles, happily doleful ditty about the bride dressed in white. That dirge as written and rendered is a masterpiece—doing for the Gold Rush days what the melancholy "Lorelei" does for any beer-drinking party.

Typical California mining town belles all trigged out in—guess what—those familiar muslin and lace head-dresses of the LeMaire school.

Libby Holman, wandering in and out of the plot like Banquo's ghost, looked stunning in gowns of the period and did not make numerous repetitions of her one song, "I Want a Man," tiresome.

Despite its pleasing personalities, intelligent dialog and a poignantly sweet song titled "I Like You as You Are," here's betting there's no pot of gold at the end of this "Rainbow."

Nap at the Roxy

A series of Napoleonic tableaux at the Roxy lead up to the picturization of Arthur Caesar's one-acter, "Napoleon's Barber." They are programed as an attempt to "bring out, by the subtle power of stagecraft a few striking pictures" in the life of the great soldier. A mis-statement if ever there was one, for in them no subtlety lies. They have a great deal of pomp, sentimentality and expert lighting, but little dignity. At least, the Napoleon of our imagination didn't walk like a boob.

The first picture was stunning—a black cut-out drop against a red background, with the Man of Destiny silhouetted against a lonely, menacing sky. If subsequent sets had retained this poignant beauty, Roxy's would have something to boast about this week, but unfortunately, succeeding tableaux got very papier mache.

Under "Divertissements" came a toe dance by Patricia Bowman, accompanied by the coloratura of Beatrice Belkin. Titled "A Flower Told Me," it developed into one of those "He loves me; he loves me not" numbers—with Miss Bowman plucking petals from her ballet skirt to aid decision. Fortunately for future performances the danseuse lost interest in the petal picking before the de-nuding had gone very far.

The Roxy Ballet Corps entered via an immense street organ spotted, with Italian grinder and monkey, at center stage. The emerging groups typified different tunes ground out on the organ and, in various combinations of green, yellow and graduating reds, made a bright and giddy picture for the finale.

Dusty Looking Show

Style is one of the least considerations at the Broadway this week. Whole show looked as though it needed dusting.

A red lace dress worn in the Rene Riano act was effective on the brunet who carried it well. Made with irregular-lengthed skirt, molded hip line and brief jacket with sequin trim. Miss Riano appeared in a sleeveless, multi-colored packet over a neat black satin with high waistline and full skirt—removing the jacket for her eccentric dance in front of the curtain.

Act takes place at a "Love School," to which two aspirants came for instruction and a display of double-meaning remarks that seemed to please the audience.

Plugging Mr. Eastman

Featured as Christmas gift suggestions are the Vanity Kodaks on sale at most department stores. They are executed in three shades of grained leather, with case containing camera, large mirror, change pocket, lipstick and combination powder and rouge compact.

Alright if you insist on kodaking as you go, otherwise just one of them there novelties.

Wigs and Bobs

Altman is doing its best to help along that trying inbetween period that divides the bobbed head from the long coiffure. It is showing evening wigs made of fine silk floss in any desired color. Wig swathes the head and emulates the marcel wave. Also copied in tiny seed pearls and sequins.

Ice Stuff

If it's winter sporting that's in your calendar for the Christmas holidays, dash over to Abercrombie & Fitch and make them drag out those trig skiing and snowshoeing suits. One look, you'll hop a train for Quebec.

One suit in brilliantly colored wools, relieved by dark bone buttons and a slight flare beneath a belted waist-line. It's an irresistible inviation to ski—even if you're pigeon-toed. Another costume in any color, has a slip-over parka with brief fur trim and those long Norwegian pants that would look dowdy if we all didn't know that the best St. Moritzers are wearing them.

For wear with these are five-piece sets comprising sweater, scarf, stockings, woolly gloves and stocking caps. Gaudy, giddy and neat withal.

The skiing shoe, which doesn't sound like jodphskie but is spelled that way, is made of heavy "zug" leather, loose enough for an over-sock, and terminates just above the ankle in a cozy white wool band. Higher shoes, made of some unpronounceable leather that looks like rough suede, lace snugly up to the knee and are lined with lamb's wool.

Koch's and Harlem

Koch's on 125th Street and the inquiring reporter. How has this conservative old firm managed to stand the dusky inroads of Harlem, and what, if any, are they doing about it?

Koch sits back on its dignified old haunches and does nothing either to invite or discourage its more than occasional dusky customers.

Its merchandise is conservative and certainly not designed to bring in the "cake-walk" trade, which finds its wants better suited at such emporiums as "the Classy Dress Shop" on Lenox avenue. The display in the window of this latter is a regular knock-down blow of riotous color and snappy—but sappy—style. Echoes of this occur in the smaller shops that border Koch's on either side but appear not at all in Koch's itself. Dusky Doras who invade the 125th street store must go conservative—or elsewhere.

Marked colored interest was noted around the house furnishings counter, where yards of gaudy silk are displayed to be made into boudoir dolls and pillows similar to those on view. This particular spot, with its yards of maribou, lustrous fabric and giddy trimming, seemed to hold an irresistible lure.

Blumstein's, just up the street, even smelled more modern. A path of heavy scent came from the cosmetic counter where an oratorical saleslady was demonstrating, with the aid of cream jars and lotions, how to remove that "tired, yellow look" from that school-girl complexion. That the majority of the listening complexions were of hues ranging from mulatto to ebony was doubtless an unintentional stroke of mirth.

A remnant counter here seemed to draw the only other colored interest manifested in the entire store. Bits of shining satin and bright color were lifted, examined and fondled by brown hands probably already manipulating them into ball gowns for wear at Renaissance Hall. Two Harlem belles stopped at the counter—one in evident disgust at the other's interest. "My Gawd!" came forth in Eddie Leonard syllables, "Caint you even pass up a remnant!"

One more note. Just above the "Classy Dress Shop" on Lenox avenue resides an establishment hailed without fanfare as a "Beauty Parlor." But on the sign under this simple eloquence appears: "Among Our Methods: French, Nu-Nile, Rhoda, Apex, Phenizee"—all this merely "among our methods."

It may have gotten dark on 125th street, but the shade is only dusk; over and up a few streets is where it's midnight.

Pinaud perfume product company has effected a tie-up with Ziegfeld, whereby it is to be permitted to use the names of his stars on its products—"Marilyn Miller Lotion," "Vivienne Segal Powder," etc.

Another Mother!

Los Angeles, Nov. 27.

Too much mother interference spoiled the chances of another promising screen actress to land a contract with one of the big line producing organizations. The girl came to Hollywood a year ago and struggled hard as an extra to gain recognition. When she was given her first big part, the mother was advised to stay away from the studio, which she did during the first picture.

Then the studio signed the girl for another picture, which caused Mamma to figure her daughter had landed, and started to chaperon her offspring on the steps and annoyed the entire company through her kibitzing and eternal praise of the miraculous find they had in her daughter.

Upon completion of the picture the girl was informed that if they had anything more they would call her. That's the usual easing out.

Woman with Passion For Free Hair Dressing

Los Angeles, Nov. 27.

One of the freakiest phases of the temperamental actress type who wants what she wants, but is never sure just what it is, has been noted in the case of a star who is never permitted to start on a sequence without submitting to a still camera the style of her headdress.

The production crew has discovered the woman has an obsession for changing her hair dressing in a continuing effort to get some effect dimly conceived but never definitely visualized. She even "strings" her hairdresser so that the latter has to be watched to prevent her from falling under the cajoleries of the player.

With a still picture of the condition of the hair at the beginning of a sequence the assistant director checks up at the beginning of every scene to make certain there has been no quick change.

Especially important is the supervision in case photographing the sequence extends from one day to another.

Houses Opening

The Palace, Bergenfield, N. J., playing week end vaude, goes into a tri-weekly change this week playing six acts.

Wilkinson, Wallingford, Con., five acts last half.

Empress, South Norwalk, Conn., opened last week. Work started two and a half years ago. Changed hands several times. Seats 1,700. Vaude. Fally Markus books. Allie Hamilton, manager.

Fox's Palace at New Haven opened Sunday. Bernard J. Hynes, 26, is manager. Hynes brought east by Herschel Stuart, Fox-Poli general manager.

Plymouth, Worcester, opened Saturday. Seats 3,000. Plymouth is second largest capacity in the city. Pictures, with stage presentation, orchestra and organist. House operated by Alfred Gottesman. Charles Lewis, manager.

Among the Women

By The Skirt

At the Palace

Whether because of the Sunday opening or the rather dull bill, certainly not the usual Monday afternoon enthusiasm at the Palace.

Ed and Jenny Rooney opened with a nice trapeze act. The girl is attractive and young. She wore a white woolen tights suit with a fringe skirt of crystal.

May Wirth, still supreme on horseback, looked well in a short pleated satin skirt and a big ribbon bow on her hair. Her family were all in colored sport things which did not harmonize too well.

Natacha Nattova, of which that gorgeous statue was made, did an unusual dance act with three men. Her first number, moth and flame idea, with one man, was beautiful if a trifle too long, and later a sensational adagio with the three closed. A violin solo slowed the act up considerably.

Harry Fox and Beatrice Curtis substituted for Grace Hayes and Neville Fleeson doing nicely opening intermission. Miss Curtis wore a periwinkle blue chiffon suit with white collar and cuffs and tiny pink ribbons.

Ted Lewis has a new girl in his act, tall pretty miss who wears first a long white chiffon with stone bodice and later a huge yellow ruffled organdie with a big hat. He has retained the other petite young woman. That is wise as she has a tremendous appeal in a little jazz costume with no back and little front. Later she showed a silver and violet thing not so becoming, especially the violet wig.

Mayfair Gowns

At the Mayfair dance Saturday at the Ritz, Adolph Menjou attended, with his bride, the former Katherine Carver, who wore a very daringly cut white bouffant which was vastly becoming.

Vera Teasdale looked charming in a black chiffon and lace worn with green slippers. Dorothy Hall trailed shell pink chiffon effectively. Jean Dixon chose a tight black chiffon and Susan Fleming wore a red net embroidered all over in metallic thread.

Ona Munson looked pretty in a red chiffon skirt with a tight red velvet bodice. Claiborne Foster was sweet in white chiffon embroidered in crystal and Margaret Young wore a gold beaded gown.

Luella Gear was tall and slim in a black lace and Irene Delroy was a vision in a white painted velvet.

John Gilbert's Clothes

John Gilbert, in his latest, "The Masks of the Devil," at the Capitol this week, outdoes his previous performances by a mile. He gives a fine dramatic performance as a young roue who believes himself possessed of the spirit of the devil. There is plenty of the Gilbert love stuff in this one.

His clothes are more extreme than usual and distinctly what the well dressed man should be wearing, with a few touches of his own such as low soft collars with evening dress.

Eva von Berne, imported from Germany and since exported, looked very well in most shots and appealingly sincere. Her gowns were all very tight fitting a la Garbo, and displayed a gorgeous figure advantageously. Alma Reubens wore a striking black velvet evening gown and wrap embroidered in rhinestones. Her makeup appeared faulty, however.

Theodore Roberts returns to the screen in this with a scarcely perceptible limp, reminding us how much we missed him during his long illness.

The Capitol presentation this week is spotty but has Dave Schooler, successor to Walt Roesner, who introduced him with a well chosen speech of farewell to the audience, which left Roesner solid.

Schooler has a nice personality, sings well and is an excellent pianist, all of which will help him to endear himself to this audience for some time to come.

The 32 Chester Hale girls worked well and are a great flash for this house. They looked nicely in red and white clown suits and later short pants and capes of huge silver sapngles.

Mrs. Wm. Fox's Dept.

Mrs. William Fox has a department of her own in her husband's stage and screen organization.

Mrs. Fox attends to the interior decorations and furnishings of each new Fox theatre.

Besides designing and supervising the work, Mrs. Fox purchases all of the material and equipment called for in the interior furnishings.

It is said the wife of the showman first gave the theatre her attention to occupy herself. Growing much interested, she extended her province until now it envelops everything in furnishings for a new Fox house.

GRAY MATTER

By MOLLIE GRAY

Easy to Forget

There's a show at the Riverside that could easily be forgotten, except for the pictures, "Show Girl" and "Killing the Killer."

Monica and Ann Skelly waste time and interest trying to get in a little weak comedy under the title "Putting on the Ritz." Each girl a distinctive type, they are an agreeable pair first in simple frocks of satin, pink with blue and blue with pink, and again in soft crepes. The blue had its cape collar and bodice trimmed with spangles of a darker color and the pink used only a narrow frill from shoulder to hem, a front panel of the skirt plain the rest of three pleated tiers. Two young men assisted but didn't need to.

Mae Falls (with Reading and Boyce) had her blue taffeta robe de style caught up near the hem with two rows of small blue flowers. It looked like trying to repair a mistake in the cut with a big pink bow on the right hip. A yellow and a white beaded costume completed the changes.

At the Paramount

Quite an entertaining bill at the Paramount between "Manhattan Cocktail" on screen and Singer's Midgets on stage. Paramount will probably be shaking midgets out of the curtains for the next two weeks.

Nancy Carroll isn't a beauty but she has personality and she can put over a song; two in fact. "Manhattan Cocktail" opens with a Greek prolog using most impressive sets and very little else in the way of dressing.

Hollywood has nothing to be ashamed of figuratively speaking. Nancy is partial to gray, using it for a crepe frock with fox trimming and again for a cloth ensemble with notched squirrel collar and deep cuffs.

Lilyan Tashman rivaled Tiffany's but her rival outshone her.

Two Lees in Old Plot

Lila, heiress, falls in love with her father's shipping clerk in "The Adorable Cheat," so he got the general manager's job.

Lila wears sport clothes well. Her striped blazer was three-quarter length, with patch pockets. A dark crepe two-piece frock had a band of satin as the bottom of the overblouse and the stitched pleats of the skirt in groups; her tulle gown became darker near the bottom of the skirt.

"The Adorable Cheat" will be popular in the South with two Lees in it. Virginia Lee is as blond as Lila is brunet.

DUPONT'S NIECE IN SHOW

Kathleen Edwards in the chorus of "Treasure Girl," is a niece of Mr. and Mrs. Maurice DuPont of Wilmington, Del.

Miss Edwards' father was a prominent English actor and tenor. Miss Edwards has studied voice culture under European and American masters.

Football

With Southern California and Georgia Tech now the only unbeaten teams in the country meeting major opposition, last Saturday about proved that it is physically impossible for a football team to go up the modern exacting schedule of successive hard games and remain undefeated. Carnegie Tech, Wisconsin and Princeton each had their chance and the moral urge but simply lacked the physical requisites to come through against opposition which was able to coast along rather easily the previous week while each of the aforementioned teams were playing their hearts out against stern opponents. So wrap up the psychology and open a can of sardines when the chances are that a team is physically tired. It just can't be done.

When they start rating the teams it looks very much as if the No. 1 group will be an all-eastern affair with Army and Carnegie Tech on top. Southern California, if it gets by Notre Dame, will also have a just claim to equal rating but a comparison of schedules must show the Golden Tornado of the south to lack the stamp of these teams no matter if it's good enough to whip the world. The proof just isn't there in Georgia Tech's list of games. N. Y. U. bases its claim to fame on the whirlwind exhibition it unloosed against Carnegie, yet there's not another big team in the country which has had a four game buildup prior to its initial important contest. That's more than enough to offset N. Y. U.'s claim to top ranking. Granted that Meehan's eleven was the best in the land last Saturday what about Carnegie as it played against Notre Dame and Georgia Tech against Notre Dame. Each probably was top on those particular afternoons but the Soldiers and Skibes have cleared the highest hurdles the most times.

Army-Stanford

For the coming Saturday the Cadets must get by Stanford, Pop Warner, his wing backs and reverse plays to stick in the upper strata. Cagle being hurt and twice removed from the Nebraska fray isn't good news to the supporters in olive drab. But Army's physical condition will be paralleled by Stanford's 13-13 tie with California and then the immediate long hop east. Besides which the sunny coast exponents may run into some typical Thanksgiving weather on this end, and that won't help. The Cadets had better win or the coast will never stop shouting about it. Like everything else out there, the Pacific defenders still think they don't play football in any other section. Stanford has been beaten by the Olympic Club 12-6 and Southern California 10-0, so the Army figures to come through.

Turkey Day doesn't offer much in the way of nationally important games. Penn is as close to being two to one over Cornell as any football game can be these days, while N. Y. U. should certainly have enough left to sidestep the Oregon Aggies who are coming a long way with three defeats behind them. Strong's showing against Carnegie will unquestionably give him All-American honors and this week he has an anti-climax chance to run up his individual ground covering yardage which the middle west so dotes upon in its gridiron statistics.

Penn State may give the Pitt Panthers an uncomfortable afternoon, although Pittsburgh has rested since depriving Nebraska of a first down. But this, too, is an annual meeting in which strange things happen. Pitt isn't so strong that the Nittany Lions haven't got a chance, despite a mediocre season.

Close to Toss-Ups

Brown-Colgate and Syracuse-Columbia appear to be the toss-up games of the day. There isn't much of a choice in either of these directions. Colgate seemed to find itself against Syracuse but previously had completely wilted against N. Y. U. and also lost to Vanderbilt in an early game. Brown has only been beaten by Yale although in losing permitted the Blue to run up 32 points in the third game of the season for both teams. The Providence Bear also nicked the Bulldog for 14 points. However, Colgate is the choice on the form it flashed against the Orange.

Syracuse is given a slight edge over Columbia because of having met the more trying opposition and due to its replacement material plus Baysinger's punting and passing. If the Salt City ends haven't improved, Columbia is quite apt to roll up heavy yardage off the tackles and around the wings. Likewise, Georgetown seems a slightly better team than Detroit. The Washington residents are going into their 10th game of the season, a long grind and equal in length to Army's schedules but one short of Stanford's 11. Georgetown moves out to Lake Michigan for this one, and if the air isn't too frigid should come through.

Jumping ahead 10 days, Southern California has an outstanding chance to take Notre Dame on the Coast Dec. 8, even though the Catholics will have rested since the Carnegie defeat. Howard Jones' outfit meet Oregon this Thursday, and while they'll have to keep moving to win the game should keep them in shape, with eight days in which to ready for Rockne. This makes the Los Angeles squad another group playing an 11-game schedule.

At the present time Southern California figures a six to five favorite in their own back yard, but if Oregon wins that should drop to even, and especially if Knute trots his boys west early to get them acclimatized. Injuries also must be taken into consideration. At least Jones' team has met the best the Coast has to offer and hasn't been scored upon by either California or Stanford, the former game being a scoreless tie. This western group is reported as powerful and shifty, with Hibbs, tackle, always important. A year ago the South Bend unit won 7 to 6. It is doubtful if they can repeat, even in the face of the Army flash.

Probable Football Winners and Proper Odds

By Sid Silverman

November 29

GAMES	WINNERS	ODDS
Pennsylvania-Cornell	Pennsylvania	9/5
Pittsburgh-Penn State	Pittsburgh	10/7
Syracuse-Columbia	Syracuse	10/9
Colgate-Brown	Colgate	Even
N. Y. U.-Oregon Aggies	N. Y. U.	8/5
Georgetown-Detroit	Georgetown	6/5

December 1 and 8

Army-Stanford (Dec. 1)	Army	6/5
So. Calif.-Notre Dame (Dec. 8)	So. California	6/5

(Predictions based on fair weather)

CHI GOES FOR HOCKEY

Chicago, Nov. 27.

Black Hawks, Chicago National Hockey Team, controlled by Frederic McLaughlin, husband of Irene Castle, opened its second annual winter season at the Coliseum. Opening night attendance was just about capacity with the class element of the town there.

Indications are that the mob has gone wild over the game and will turn out for it for the rest of the season, which closes in March.

Fairbanks' $15,000 Idea

Douglas Fairbanks is promoting the idea of raising a $15,000 prize to be paid to the winner of a match play golf championship, which he suggests be held in connection with the $10,000 Los Angel : Open. The latter event is to be staged at the Riviera course in January.

Punch Goofy Test

Chicago, Nov. 27.

Illinois Boxing Commission has ordered that all boxers suspected of being punch drunk must submit to a mental examination before working here.

Shuffle Callahan was the first called on suspicion. He was okayed.

IN BATTLE OF FOULS KAPLAN THE GOAT

By JACK PULASKI

One of those things at Madison Square Garden Friday night. Main bout ended in a foul, at least so it was announced. K. O. Phil Kaplan, warhorse of the middleweights, was on his way to a distinct win over Harry Ebbets, younger and newcomer into the division. Suddenly Harry went down in the fourth round. Referee Louis Magnolia picked up the Freeport boy and dragged him to the corner.

Fans near the ring and in the northeast part of the Garden declared it was not a foul blow but a hard left hook to the stomach. Magnolia is a good referee and perhaps he was right. If so he saw something that the bunch in the northeast didn't. Kap was 2½ to 1 favorite and it looked as though the odds were right shortly after the boys started socking.

Kaplan has lost on fouls before this. Some of the others may have been intentional to save himself a beating but this time he seemed innocent. He shouted that to the skies and all but took an oath that he had committed no wrong. There was no reason why Phil should have resorted to such tactics because he was easily Ebbet's master.

Another thing, it was Ebbets who was inclined to foul. He smacked Kap below the belt several times and was warned for it. Phil refused to protest, not being hurt. So it seemed ironical that Kaplan should have lost in the same manner. Phil beat Harry last summer, their match last week being a fill-in because the boxing commish refused to o. k. an opponent (not either of these battlers) for Young Stribling. The commish figured it would be just another set-up for Strib.

Too Bad

Fair crowd in. Semi-final was a bust, sadly for young Widd, Norwegian. They stacked this 20-year-old kid heavy against Arthur De Kuh. That was a mistake. Widd has been here only a couple of months and the reports from other cities were laudable. It was just like those shows that they say are great out of town, but do a pratt fall on Broadway. Blonde Widd seemed to know nothing about boxing. He elected to mix it up with De Kuh who can sock. Less than a round.

The first 10-rounder lasted into the eighth, when Joe Monte, tough Boston boy, was technically k. o.'ed by Max Schmelling, German. Smacking this Monte boy down is no little job for he is willing and game. Here again the out of town dope was all wet. Schmelling, it seems, was floored for the full count in the sticks, according to the boys. He showed considerable boxing ability and a right cross that must have won medals.

Schmelling, who weighs in the 190's started giving Joe a walloping in the first round and the Bean-Eater looked groggy. It was not until the sixth that Max chopped in a short, straight right to the chin and down went the librarian. Joe stalled out the round but after he took it on the button in the eighth, the third man in the ring stopped it. Monte got up but as the Fritzie came toward him, Joe's hands were at his side. He just didn't know what it was all about and the referee, Arthur Donovan, was fast enough to see it.

Pathe's B. B. Ringers

Los Angeles, Nov. 27.

The M-G-M studio employees organized a baseball team and defeated a number of other studios with organized teams of long standing.

They assumed the championship until challenging the Pathe studios which did not have a team, but within a week's time organized one. When the game was played, the champs not only lost to a heavy score, but were razzed by their supporters who lost on the game. It was later discovered that the Pathe team had a number of ex-professional ball players, including Archie Campbell, pitcher for the New York Yankees; Frank Markling, catcher in the Coast league; Fred Morehouse, second string pitcher for the St. Louis Cardinals; Ike Donning, also catcher for the Cardinals and Robert Armstrong who played on the University of Washington, team.

On the Square

(Continued from page 46)

opened last week as a regulation Coffee Pot with java beverage at 5 instead of 50 cents a cup as under the former regime.

The Lantern had been one of the first tea room cabarets in Greenwich Village and among the most prosperous until the Coney Island racket down there began to wane two years ago. The props held on sanguine that the drop was merely temporary but finally threw up the sponge.

Pony Boys Handicapped

Buildings in the Times Square section harboring racing clockers, tipsters and bookies are in for it through the recent crusade made against such joints by Chief Inspector James S. Bolan's squad.

Several side street buildings on the Square in which the devotees to the giddyaps make their headquarters suffered visitation arrests and now enjoy the continued presence of a harnessed copper pending disposition of their cases later in Specials Sessions.

One building within a stone's throw of the Astor has three coppers installed, all on the same floor and a three-shift schedule operating.

Kelly Is On Corner

A new traffic cop at 46th and Broadway. He's new to that intersection but not new along the big motor stem as he has been long in service and moved down from 52d street and Broadway.

His name is Kelly. He becomes the traffic sidekick of Barney, the everfaithful of the 46th street corner where he has been on duty 14 years. With Barney was Joe Sherer, on the same post 18 years but who recently retired from service. Joe, in plainclothes, bobs up occasionally at his old pasture just to see that it is still there.

Cops Protecting U. S. Navy

The cops have launched another drive against the "pleasure men," who linger around Liggett's in Times Square nightly. The peculiars attract lonesome marines to the spot whenever the fleet's in.

The queer boys camp openly and brazenly without apparent fear of the gendarmes. When chased they hop into Liggett's for another cup of chocolate and then back to their former stand.

Thus far the bulls have merely been chasing the nances off the corners to make the spot safe for the Navy but promise arrests later.

Gendarmes After Snipers

Billposters, sniping in and around Times Square are encountering opposition from the cops.

Last week a bill shooter putting up placards for "The Squealer," was pinched by Officer Hurst under Penal Code 121.

Although getting off with a reprimand arrest brings out the fact that the Broadway Business Men's Association and 42nd Street b. m. have united in making vehement protests to the police to stop the sniping around the Times Square district.

It has gotten so the posters have been fighting over spots where placards and tackards can go up.

A New York motor bus company has a hook-up with a commercial airplane concern. Daily trips to a Newark airport are announced, passengers there to go aloft in a Ford metal plane for a trip over the metropolis. Visitors are thereby offered a chance "to see all of New York." The nick is $7 per person for the bus plane ride combined.

Getting Away with Murder

Two playwrights in New York started to have a good time the other day. After speaking in several speaks, the boys decided they needed more excitement.

Walking into a 5th avenue jewelry store, they asked to see tray after tray from the show case. Suddenly one took off his hat, pushing it down on the head of the clerk, whilst the other threw his coat over the clerk's head. As a rule this would have meant the hospital for both in that store, if not worse, but they got away with it, laughing the whole thing off and the store agreeing their good time was the excuse.

Wrong Capsule

Capsules containing six flints and a wick guaranteed to fit any cigaret lighter are on sale in several places around the square.

A chiseller on the film curb in front of 729 7th avenue bought one intending to fix his unruly lighter when he got home. At lunch he swallowed the capsule containing the flints and wick instead of the one he usually took for his indigestion. Told his friends about it but he burnt up.

Where the Park Central hotel had a monthly advertising budget of $25,000 before the Rothstein case it is now spending less than $5,000 for newspaper space, according to an authority. This executive of the hotel regards the shooting as a boon to biz, pointing out that every room is taken and the place is more crowded with transients than ever before.

The hotel still has ritzy ambitions, however.

The "Hide" In Hideaway

Business has dropped plenty in the raided speaks with general impression of props that patrons either figure the joints closed or else are wary of the authorities' visits which take all the hide out of a hideaway.

Most of the joints grabbed in the raid two weeks ago were possession cases which would not warrant padlocking although might inherit a restraining injunction against further liquor sales upon conviction.

Undeciperable Sign as Trade Promoter

Several speakeasies around the square have signs framed behind the bar reading "Wybmadiity." Invariably visitors to the resorts inquire of the bartender what it means and get the reply, "Will you buy me a drink if I tell you?", the letters in the sign meaning just that. Judging by the number of signs seen around the gag must be a trade stimulator.

Cops Grab Wireless Set Sending Info from Bowie

Baltimore, Nov. 27.

Rumors that info on the ponies at Bowie was being radioed by bootleg broadcasters apparently became a reality last week when police raided a house one mile from the track, arrested four men and seized a radio transmitting set. Apparatus seized included a vest-pocket transmitter with which, it is alleged, one of the clique stationed at the track wirelessed the gang in the house, who relayed it by wireless and wire to northern cities in time to get bets in ahead of the regular track reports. Police got onto the racket through intermittent flashes noticed coming from the roof of the house. These were apparently caused by reflectors and were probably heliograph signals. The four men arrested and charged with making a handbook and sending illegal racing information gave the names of Peter Coane, John Fay, Thomas Psyffe and John Troy.

Hearing was postponed until this week to enable Fedaral radio authorities to study the seized apparatus and determine whether Governmental radio regulations had been violated.

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50 YEARS AGO

(From "Clipper")

Some idea of the theatrical map may be gathered from the booking of Lawrence Barrett. From Montgomery, Ala., he played six weeks of one and two night stands clear to Rochester, N. Y., previous to coming into New York for a run at the Park theatre. These days you couldn't play a turket tab through that territory.

By an amendment of the rules the Rugby Union of England introduced the institution of the touchback into football.

Scarcely 1,000 spectators gathered to see the collegiate football championship fought out between Harvard and Yale. Yale kicked a field goal late in the second 45-minute half and won. On the other hand, a baseball game in California drew a crowd of 6,000.

Among the freak athletic contests popular then, William Perkins engaged for a side bet of $250 to walk eight miles while a pony was trotting 15 miles.

Dan Rice's favorite horse died in St. Louis at the age of 30. Animal had been rescued when the minstrel man's show boat sank in the Ohio river and was being shipped home when it dropped dead.

Lobby exploitation ideas were crude. Lotta, playing in "Pique" at the Park theatre, New York, put on display life size portrait of herself in crayon and the idea was regarded as worthy of mention as a sample of showmanship.

A Nevada hotel man, failing to get a painter to put numbers on the doors of his rooms, tacked on the doors the cards of a whole deck from deuce to ace and found the system entirely satisfactory.

15 YEARS AGO

(From Variety and Clipper)

Even so far back show business amalgamations were in vogue. This time it was reported K. & E. and Shuberts would be merged shortly after the first of the year. Already the rivals were concerned in a booking pool.

Choice of a New York License Commissioner meant something to the theatre trade, because he controlled booking agents. A new incumbent impended. Show business was urging appointment of Jim Holland, boss of the Central Federation of Labor, or Harry Deveaux who had headed the old Actors' Union (not White Rats).

Evelyn Nesbitt was making her first appearance in Pittsburgh, Harry Thaw's home town, at the Alvin and some kind of a demonstration was looked for. Nothing happened.

The dance craze was at its apex, but salaries were not so overpowering. Mr. and Mrs. Vernon Castle were dancing at Rector's, New York, at $1,000 a week, while Maurice and Florence Walton drew $500 at the College Inn, Chicago. These being tops.

Best indication of the state of business at the new Palace, New York, was the appearance of plenty of passes calling for seats at matinees including Saturday and Sunday.

Vaudeville slump appeared to be spreading throughout the world. A circus bill at the London Opera House blew with unpaid salaries, the circuit halls were starving. Situation was no better in Paris.

Inside Stuff—Pictures

Ever since Cecil B. DeMille rose to directorial heights it has been one of Hollywood's favorite traditions that DeMille got his start with a megaphone by directing "The Squaw Man," the first picture made by the Jesse L. Lasky in December, 1913. DeMille has been given credit for making this picture, but he had nothing to do with its direction. That entire film was directed by Oscar Apfel, who is currently playing a part in the Los Angeles legit production of "The Royal Family."

DeMille, as a member of the triumvirate of Lasky, DeMille and Samuel Goldwyn who made up the Jesse L. Lasky Feature Play Company, came to Hollywood to start the studio which eventually became the Paramount West Coast studios of today. He engaged Apfel as the company's first director. At that time DeMille, who had been writing and staging musical comedy tabs with Lasky for vaude production, knew nothing about directing film and, in fact, little about pictures at all.

During the making of "The Squaw Man," DeMille was an observer and decided he wanted to direct, learning the rudiments under Apfel's tutelage. DeMille's first personally directed picture was "The Virginian," the fifth picture made by Lasky.

A German screen actor was brought to Hollywood and placed under an optional contract. He was here a year without being given a part and when an independent producer sought to borrow him from the producer to whom he was under contract, the producer asked $2,500 a week for the actor's service. This was too much for the independent, who later met the actor on the boulevard and learned his option was up for renewal. The producer advised him to come around and see him if the option was not taken up. Two weeks later the actor showed up and was glad to accept $250 a week for the part offered by the independent.

The editor of an alleged Hollywood holdup magazine who reviews pictures for his own publication has had his motives impugned in one instance where he criticized a story as distinct from other production factors.

The editor was not exactly an uninterested party in the transaction. In the early stages of the picture's preparation having been commissioned to write a screen treatment of the novel on which the production was based. When he turned in the adaptation he was paid the agreed price of $3,500.

When the producer and his aids examined more carefully the adaptation it was decided to scrap it in toto and to turn the job over to another, which was done. Later the adapter-editor or editor-adapter saw the finished product and in print said he didn't like the story. Nothing was said about the company having made an error in not accepting his epic.

Warners' national campaign on the premise that it was the first to let the people "hear and see" pictures is being followed on a smaller scale but with the angle of tone being emphasized by Photophone.

FBO, the biggest producer holding the RCA license, is preparing a series of institutional ads along these lines. The first is directed to David Belasco and the next is dedicated to Caruso. Hy Daab is spilling his best English in these.

F. W. Murnau, Fox director, not only believes in realism in his pictures, but is also convinced that anybody can be made to act, so long as he or she is the proper type. So, when he wanted a waitress for a special part in "Our Daily Bread," he sent out the studio scouts and the latter combed Los Angeles restaurants, bringing back dozens of real-life waitresses for tests.

Greta Granstedt, film actress, who had never met Murnau, wanted the job. She donned a waitress's costume and appeared on the set.

When Jim Ryan, the studio casting director, who did know her, appeared, she hid behind a backdrop until he vanished. Then, having wielded a tray in real life herself, some years ago, she did her stuff and because of her beauty, caught Murnau's attention and got the job.

In a recent film house review on the Roxy, New York, Variety's reviewer mentioned an outstanding effect attained by the house organist in simulating the roar of a crowd as Al Smith, in a silent newsreel clip, motored up Broadway. Follow-up information narrates that the organist had nothing to do with it.

Effect of the sidewalk mobs yelling was attained by running off a Movietone news football subject in front of a dark lamphouse simultaneously with the silent projection of the Smith episode on the screen. Resultant roar from the Movietone horns behind the screen was blended with the house orchestra going full blast. It's still quite an effect.

There seems to be a tip off to studios in Hollywood from public stenographers. Recently a scenarist wrote a story in the rough and took it to a public stenographer on Hollywood boulevard, dictating it to her. He called back for his script five or six hours later. He had not spoken to anyone about the idea of the story or discussed it in any way.

The next day the scenario department of a studio called him up and told him that they understood he had a story by such and such a title and that it interested them very much. The writer seemed much surprised and told the scenario department that he could not see how they could get this information as he had told nobody. The reply was that "walls have ears and if you want to sell your story come on over."

Bess Meredyth, scenorio writer for M-G-M, was called to speak at an annual dinner given by the Wasps, an association of women press agents. Her opener was to the effect that she was very glad to have the opportunity to speak as she had just been in a story conference all that day and all she could say was "yes, Mr. Stromberg, yes yes."

Just then Barrett Kiesling, press agent for C. B. DeMille, interruptetd and informed her that she had nothing to complain about for he himself has been saying "Yes, Mr. DeMille" for the past five years.

One of the younger screen actresses now under contract to a leading producer on the coast, recently married the son of a screen star. While reluctant to admitting the marriage, she is assuming an air of independence and dictating to her employers as to what parts she will play.

She recently made an individual hit in an all star problem picture. When the producers wanted to cast her opposite one of their biggest male stars, she declared she would play opposite no man. After the storm had calmed, the actress accepted an assignment to play opposite one of the company's lesser known stars, which she figured would give her a more even break in the billing and a possibility for "stealing" the picture.

Talker trailers are okay in houses that have a straight sound policy. But where the week is split the three or five minute trailer costs the exhib an extra ten bucks for the day. The union insists that the extra man make an appearance whether the sound is for an ad or for the goods.

Miscellaneous jobs in the Paramount home office for the past decade have finally materialized into a title for Jerome Novat. He is now manager of the poster art department, succeeding Frank Blakely.

B. E. Norrish, president of Associated Screen News, Ltd., Montreal, told a business men's organization there that Canada had no more use for a big producing studio than Hollywood had for a pulp mill, and so hammered another nail in the coffin of the concerns that spring up overnight here at times urging people to invest money in Canadian Moving Picture Production. His organization did the photography for Guy Weadick's Calgary Stampede picture which is about to be released here. That was not to say, he added, that Canada would not be utilized for long shots and it was being so used.

Partisans of highly expensive sound stages are pointing to results being obtained at M-G-M on the coast. These stages admittedly undergo the severest test from outside interference as the wall of one stage is less than 40 feet off Washington Boulevard on which traffic is heavy. In spite of this, the stage is employed at all hours of the day.

Ramon Romeo started out in New York City a few years ago to become a great actor until someone told him he had literary talent. He accepted the advice and came to Hollywood, where he became a free-lance press agent, fan writer and later a scenarist. He holds an unusual record for working at more studios than any other scenario writer. Now he has rerturned to his old love, acting, by accepting an assignment from Columbia to play an Indian boy in one of his own stories, "The Indian Mother."

When a character actor, a pioneer in the picture biz, and up in the big money, left one of the biggest producing companies, after many years of contract service for it, he began free-lancing.

An agent friend took him to two companies and virtually sold him to both at his regular salary, $2,000 weekly. The first job involved a six to 10 weeks' engagement, the second was for less than three weeks. Both companies decided they wanted him, but meanwhile, for what he believed political reasons, the actor signed with another agent on a short term contract.

The second agent gave the first agent a written acknowledgement of his rights on the long jub but not on the short one. Then the second agent sold the actor for the short time engagement at a 25 per cent. cut in salary. Next, he went to the first producer, told him the actor was not available but that he had somebody else for the job and sold him the other actor for the long engagement. The first agent appears to be left entirely out in the cold and, meanwhile, the actor is plenty burned over the whole deal. The agent who got the short time job for the actor has retired from the business.

Inside Stuff—Legit

The leading man in a west coast legit production has suffered considerably during the run of the piece from unjust criticism. During the years of his prominence as a picture actor, he acquired a reputation for his ability to "tip 'em over." On the stage he has given his own interpretation of his part with the result that subsequent comments by many of those who have seen the show have been to the effect that it was okay, "but it was too bad the leading man was drunk." As a matter of fact, he hasn't touched a drop since a month before the present production opened.

Ashton Stevens' review of "Her Unborn Child," at the Central, was jerked from the Chicago Examiner after a few thousand of the early edition had hit the street.

Among other things, Stevens nicknamed the lecturers who are to appear at the "women only" matinees the Contraception Committee.

E. Coppas, owner of the Columbia Shoe Repairing Co., 48th street and Seventh avenue, was summarily summoned before Magistrate Gottlieb in West Side Court on a charge of unlawfully withholding property. Bessie Hinton, 226 West 50th street, an actress with the Blaney Players, said that she had brought a pair of shoes to Coppas' establishment to have them stretched and they were ruined. When she complained, she said, Coppas refused to give her the shoes or her receipt. After a consultation between the judge, Miss Hinton and the shoe man, an agreement was reached and she accepted the shoes and a sum of money.

John Harwood, English stage director, who has directed a number of Broadway plays, "scored" on Hannen Swaffer. Harwood was in London last summer and attended the Derby. He met Swaff there, greeting him in this fashion: "Hello there, are you going to criticize the horses too?" Swaff didn't hesitate to answer "I could do that too."

Charles Gilpin, colored actor, was to have appeared in "The Front Page," in the character of a Chicago ward heeler. He was lackadaisical and during one rehearsal was in a dressing room instead of on the stage. Jed Harris stormed around the place and the scene was gone over again. Gilpin's exit line was: "If you want me, I'll be up at Dan's place," a drinking spot. He spoke the line then turned to the producer saying: "And that goes for you Mr. Harris."

Gilpin walked out and did not return. The character was written out of the play.

Inside Stuff—Vaudeville

Canadian R-K-O bookers have been tipped to be on the lookout for local acts wherever possible. Best thing to show up in recent months was Dr. Maximillian Langsner, alleged criminologist, and Fred Schaffer grabbed him for Pantages in Toronto.

Langsner was a bust as a lecturer in the West, but stood them in the aisles on curiosity following a tremendous plug by Toronto dailies, who seem to think Langsner will solve the mystery of Ambrose Small, theatrical millionaire, missing since 1919.

Keith bookers apparently continue covering shows on Mondays, judging by the few that were on duty day before yesterday.

As the Keith bills in New York now open Sundays, it was generally believed that the bookers would catch the shows on that day, giving Monday free booking.

Under the old regime of doing things, the bookers usually spent Monday covering acts as the shows opened that day.

Max Gordon is reported to have made a profit of $100,000 through his option on 10,000 shares on Orpheum Circuit stock. Marcus Heiman, then Orpheum's president, gave Gordon the option when appointing him general manager of the Orpheum. The option called for $32 a share. At one time and for a long while it looked hopeless, but with Radio getting in on the Keith's and the stock leaping, Gordon sold last week from report when it reached 42.

Chances are against Gordon continuing with Keith's after Radio-Keith-Orpheum steps in officially. He is no longer connected with the chain's booking department, and his usefulness in the production department has been displaced through Megley virtually assuming entire supervision of that department.

Tommy Gray's first skit has been sold to Paramount for a talking short. It was a bit in Sam Harris' "Music Box Revue" some years ago. Paramount paid $1,500 for the skit, with Tommy's mother getting $1,000 and Sam Harris $500.

A payment of $206,000 of N. V. A. bonds was made last week to the several vaudeville managers who had subscribed for them some years ago. Among the holders were the Loew, Fox and other vaude circuits.

Eddie Weber and his wife Marian Ridnor have been off the stage for about a year dating from the time they were reported receiving a fortune for their invention of a patent needle. Weber is returning to vaudeville desirous of being active. He will be teamed with Virgnia Ray.

One L. A. Critic at Last Busts Out to Tell Truth About Shubert Revues

Los Angeles, Nov. 27.

Out here where panning a show is not considered in line with the spirit of boost everything, Harrison Carroll of the Herald, local Hearst sheet, has been the first to say bluntly what other newspapermen have been saying privately about the type of Shubert revue that gets this far west.

In his comment on "Gay Paree" Carroll wrote: "A critic enjoys this advantage over the public: he gets paid for seeing such shows as 'Gay Paree.'

"The discouraging fact about this extravaganza of vulgarity is that it will probably fill the Biltmore to the rafters just as its predecessor, 'A Night in Spain' did last year. I can think of no other way to describe 'Gay Paree' than as an insult to the intelligent playgoer. Its gags are old, its situations and some of its dancing are downright raw.

"One of the few really effective numbers, 'Mothers of the World,' dates back, I believe, to the second "Artists and Models" show put on by the Shuberts.

"I might add that some of the props look as if they have been through a season with Sells-Floto. 'Gay Paree' has a touch of sadism and exploits the effeminate man as no other revue has. It is about the limit."

Smart Reviewers

Despite their reviews, the coast critics are exceptionally smart on shows, though seeing but few of the originals from the east. Mr. Carroll referring to the "Mothers of the World" number as dating far back to a New York Winter Garden revue of some seasons ago is a point in proof.

As long as three years ago at an informal luncheon of the dramatic reviewers in San Francisco, they agreed it would be useless to speak too plainly about the eastern shows reaching the coast, as it might discourage the very few that did go out there.

One of the critics said:

"These turks coming out here are terrible, but what's the use? They are all the public can see so they don't know much better or else. We let them down each time because otherwise an eastern musical couldn't draw its breath in this section."

Frisco critics are the example of the entire bunch of reviewers along the coast. They know all of the tricks and all of the answers, but have been covering up for the eastern shows, including such few dramas as ever can get over the desert, in the hope that some day some eastern producers will try to stop cheating and fooling the west.

Tucson, Ariz., Nov. 27.

When "Gay Paree" hit this town Saturday the Rev. R. S. Beal (Baptist) denounced the show as "corruption of youthful morals," and gave a heated Sunday sermon on "paraders of suggestive filth."

The result was a sell out house on both shows.

The management, aware of the minister's tirade, cut out some of the best scenes. Some disappointment but no one asked for a refund.

Curtain for night show went up at 6:45, to permit the company to leave for its Sunday opening at Los Angeles.

Pianist's Vocal School

Los Angeles, Nov. 27.

Edwin Schneider is opening a school for vocal instruction out here.

Schneider formerly was piano accompanist for John McCormack.

"SHEBA" UNDER WAY

Mike Mindlin's "The Queen of Sheba" is in Atlantic City this week.

From A. C. it goes to Werba's Brooklyn, thence to Jackson Heights, Long Island City, and next into New York.

GRAND ST. TO CHI

Chicago, Nov. 27.

Although previously canceled, "Grand Street Follies" comes into the Garrick Dec. 2, as originally announced.

Engagement is limited, with "The War Song" to follow Christmas week.

A "Ladder" Party

Edgar D. Davis, the big rubber and oil man, threateas to revive "The Ladder."

He said so at a nice little party he threw at the Park Lane Monday night when all the players who ever appeared in the record flop were invited and as many as could were present. An actress giggled at the assemblage, chirping: "Looks like an Uncle Tom troupe, two Evas, two Toms, and so forth."

It was like a little Equity ball.

Davis strung his "Ladder" hobby along Broadway for over two years, renting half a dozen theatres within the time, no admission being charged for a long time and only a handful of people attending when prices went on again. Then recently he jumped the show to Boston for two weeks only. All of which only cost him a million and a half.

In a speech Davis said "The Ladder" is not over, this being "merely a halt." He then observed: "It takes time to complete a work of art." He felt that if further rewritten the show might yet be a money maker, or if an entirely new play were authored it would be well to retain the "Ladder" title because of its rep.

The wealthy Mr. Davis returned from abroad several weeks ago and scurried to Texas, then to cast his vote for Governor Smith. The party was similar to that he gave in October two years ago on the eve of "The Ladder's" premiere.

Vanderbilt's New Musical

Eddie Buzzell's new show, untitled, opens in Wilmington, Del., New Year's Eve. The musical goes to Philadelphia for two weeks and comes to New York at the Vanderbilt theatre.

Lyle Andrews is producing with Buzzell doing the book based on Owen Davis' "Easy Come, Easy Go" which Victor Moore and Otto Kreuger played a couple of seasons ago. Joe Meyer is writing the music and Eddie Eliscu the lyrics.

Cast, besides Buzzell, so far includes Dick Keene, Gertrude MacDonald, Margery White, Roger Gray and Dolores Ferris. All principal roles are not yet filled. Rehearsals are to start next Monday (Dec. 3).

Buzzell left "Good Boy" Saturday and is taking a week down at Pinehurst, N. C., between shows. Elliott Nugent replaced in the Hammerstein attraction.

On Bankruptcy Circuit

On the bankruptcy circuit, the Edyth Totten Theatre, Inc., has filed schedules showing liabilities of $79,798 and assets of $7,925.

Phil De Angelis, Inc., outdoor advertising, 419 West 47th street, is a voluntary bankrupt with no assets and $2,766 in liabilities. De Angelis, individually, giving his business as bill poster, 2132 Tomlinson avenue, has $10,046 in liabilities and no assets.

DETROIT'S NEW HOUSE DEC. 10

Detroit, Nov. 27.

Bert C. Whitney announces that the new Wilson Theatre, seating nearly 2,000, will open Dec. 10 with "Rosalie."

House is being built by Mrs. Alfred G. Wilson, formerly the widow of John Dodge, motor manufacturer. Location is diagonally across from the Detroit Athletic Club.

SOCIETY GIRL'S PLAY

Jane Gates, a society girl of Philadelphia, who engaged in newspaper work as a diversion and made good on the Philly Record, has turned out a new play. It is "The Sin Woman."

The Gates play will be given stage production week Dec. 3, by the Mae Desmond Players, at the William Penn theatre there.

DON LANNING

Mr. Lanning is now playing the juvenile lead in "Good News" at the Chanin Theatre. All production managers should see his performance. The Columbus (Ohio) "Citizen" said of him: "Don Lanning makes a crackerjack lead. He has a personality that jumps over the lights thirty seconds after his first appearance."

Direction
RALPH G. FARNUM
1560 Broadway

"Night Before" Dismissal

Charges against the players and management of "The Night Before" of giving a salacious performance were dismissed in Special Sessions, Brooklyn, N. Y., last Friday, the three judges concurring.

Case had been pending since early in the season, at which time the patrol wagon was backed up to the stage entrance and the players placed under arrest.

The raid was staged on Friday night despite the fact the show was to close the following day for repairs. The players were released about three a. m. upon Equity supplying bail.

Assistant District Attorney Joseph Gallagher who staged the raid contended the show presented an immoral and indecent performance, the complaint being based on a long affidavit by a clerk in his office. The court ruled there was nothing to show that such a performance would tend to corrupt the morals of minors. Joseph L. Greenberg, counsel for the players and Arthur Henry, the producer, made no defence. He claimed state had not made out a case and asked for dismissal, which was granted.

The political pinch created excitement in Brooklyn but proved a dud.

Morley's Hoboken Stock Busting Coin Records

"Broadway," held over for two weeks with the Christopher Morely stock at the Rialto, Hoboken, N. J., is credited with taking the house record on both weeks, grossing $8,000 each, capacity.

"Pleased to Meet You," Morely's own show, ran two weeks at the Rialto, prior to "Broadway."

Treasurers' Election

At the 39th annual meeting of the Treasurers' Club held last Saturday at the Astor, New York, the officers in charge for a number of years were re-elected without contest.

Harry B. Nelmes is president for the ninth consecutive year. Sol De Vries, treasurer for as long, remains, as do William F. Muenster, vice-pres.; James N. Vincent, financial sec., and James F. McEntee, recording sec.

A number of new governors were elected to the board: John Hall, William Connor, Louis Lotito, Irving Engel, James J. Murphy, Charles A. Bottine, all for two years.

DELAY FOR "DARK ALLEYS"

Rehearsals for "Dark Alleys" were suspended Friday, the players being told that there would be a lapse of 10 days before resumption.

It was explained that revision of the script was deemed necessary.

Helen Ford in London

Helen Ford, who last appeared in "Chee Chee," is going to London as principal woman in the prospective production there of "Patsy."

"Patsy" was done in New York by Claiborne Foster.

Block Raps Rogers

Looks like William Randolph Hearst wants to collect that $5,000 wager he made with Will Rogers, who contended that President Coolidge would run for a third term. The New York Journal Monday reprinted as an advertisement (so marked) an editorial by Paul Block in the latter's Brooklyn (N. Y.) Standard Union, appearing the same day.

Block takes a rap at the comedian for trifling sarcastically and critically with public officials.

Block heads it "An Open Letter to Will Rogers." He calls attention to a George Cohanism that "always leave them laughing when you say good-bye." Block adds: "What a pity you have never read these words. I know you would like to follow this moral, and, furthermore, that no one is more capable of following it than you are. So why not stop criticizing men as big as Presidents of the United States and boys as young as football players on their school teams? . . ."

Earlier in the editorial, in connection with the Rogers-Hearst bet, Block states: Might I not be permitted to be both serious and humorous by stating that on very fair authority I understand the $5,000 has not as yet been paid, and as Mr. Hearst was to give it to charity it could be used to good advantage. . . ."

May Try to Prevent Moving "Tin Pan Alley"

"Tin Pan Alley" at the Biltmore, New York, is booked to move to the Republic Monday, but a legal contest may force the attraction to remain in its present berth. The switch was arranged without the assent of the Chanins who control the Biltmore. Harry Kline, for the Chanins, will ask for a restraining order.

Booking contracts stipulate that an attraction shall not move to another Broadway house within eight weeks after an engagement, unless agreeable to the house. The same situation arose last season when "Oh Ernest" moved from the Royale to the Carroll. The court refused to issue a stay indicating that the clause was not equitable. The case was not appealed. Royale is also a Chanin house.

"Tin Pan Alley" has attracted little trade to date. That was so of "Oh, Ernest" and grosses were no better after the switch.

"Kongo" Blows on Coast

San Francisco, Nov. 27.

After five weeks of tough sledding, "Kongo," first produced in Los Angeles for coast consumption, folded up at the Capitol Saturday. Salaries for final weeks were guaranteed and paid by the house management.

Producers were Scoville & Hill, who posted a $2,000 bond with Equity, mostly consumed during the final weeks. Capitol went dark and will likely remain so until Xmas eve.

Reports current and published that Oliver Morosco is making a production comeback at the Capitol with revivals denied by house. Morosco has space in the theatre rented for his drama school but no other deal is on.

Cast Changes

Paul Gregory replaced Pietro Gentile in Ziegfeld's "Whoopee." Jack Rutherford replaces John Harrington.

Will Ahearn replaced Jack Haley and Margaret Breen replaced Betty Gallagher in the company of "Good News," just leaving Chicago.

George Renevent has been out of "These Few Ashes" with a heavy cold. Leonard Ide, author of the piece, is subbing until his return.

"Polly" Reopening

Hammerstein's "Polly" taken off in Philadelphia for rewriting reopens in Detroit, Dec. 10. A role has been written in for Leon Errol, starred. June English, musical comedy lead will be featured.

Barbara Newberry, until recently in Hammerstein's "Good Boy," has replaced Doris McMahon.

Her Stage Stuff Aids Rev. Hubby's Church

Chicago, Nov. 27.

The former Dorothy Deuel of the dancing Deuel Sisters, now wife of the Rev. Henry Scott Rubel of St. Michael and All Angels Episcopal church in Berwyn, is assisting in providing funds for her husband's church by conducting tap dancing and costume designing classes for the parishioners.

In addition the couple have written and are staging a musical comedy titled "Cave Girl," proceeds from which will augment the parish budget.

The Rubels were married a year ago. They met in New York. Arriving at the Rev. Rubel's new parish in Berwyn, they found the newly completed church needed many furnishings, so the young wife utilized her stage experience in organizing the dancing classes to raise funds.

The pastor is entirely in sympathy with his wife's activities.

Ruth Roland B. R.'s Herself

Los Angeles, Nov. 27.

Ruth Roland has taken a lease on the Mayan beginning Dec. 24, and will turn producer of a play, "The Shyster." She and Harry Green will stage it. They both will appear in the cast as well as Ben Bard.

The house went dark Saturday with the closing of "The Marriage Bed," and will remain so until Christmas eve. Miss Roland is bankrolling the venture.

Krause's Stock Not Paid

A stock company at the Gayety, Pittsburgh, by Dave Krause, suddenly closed Saturday after playing three weeks. Last week's salaries were unpaid, although return transportation was provided.

No bond was filed with Equity, Krause being in good managerial standing. Players stated that stage hands stepped in and protected their wages. After that the sheriff appeared and the actors got nothing.

Stock Overhead Bar to Profit in New York

Stock operation in New York is considered by experienced promoters to be impossible under present conditions. High royalty and cost of backstage labor are the reasons.

A Bronx stock which quit a fortnight ago produced "Lulu Belle." A capacity week at popular prices failed to realize a cent. The stagehands alone on extra time received around $1,000, which, coupled with the house rent, royalty and the players' salaries, ate up the week's receipts.

Mrs. Bacon Producing

San Jose, Cal., Nov. 27.

"Anne What's Her Name," a mystery comedy, was produced in Mountain View Wednesday night under the direction of Mrs. Frank Bacon, widow of Frank Bacon of "Lightnin'" fame. Mrs. Bacon, who staged the performance for the performance for the benefit of St. Joseph's Church, played the comedy lead in the production.

Duffy Buys Stock Rights

San Francisco, Nov. 27.

Coast rights to "This Thing Called Love" and "Girl Trouble," both in New York this season, have been secured by Henry Duffy. Rights were purchased by Duffy's general manager, Richard A. Marshall, during a three-week trip to New York.

Duffy will use both pieces this winter.

"SCARLET FOX" SETTLES

"The Scarlet Fox" which closed last spring at the Masque with salary claims filed against it is now clear of such indebtedness.

One week's salaries were paid shortly after the closing but the players claimed seven-eighths of a week addition in lieu of notice. This money was held up but finally paid last week to Equity by the National Surety Co. for distribution.

Prinz Staging for Carroll

LeRoy Prinz, aviator-dance producer, has been engaged by Earl Carroll to stage the numbers for his new musical, as yet unnamed.

St. John Ervine's "Rainbow" Notice Personal, but World Clipped Hot Stuff

St. John Ervine's personal comments on Philip Goodman, producer of "Rainbow," were deleted by the World in its late morning editions of Friday, November 23, on which date the British critic's review of the show appeared.

Goodman when asked his opinion as to Ervine being a guest-critic, told the World (and it was printed) that the man was dull and would disgrace the paper. In his notice on the show Ervine said Goodman was a better gourmandizer than a producer. This strain was carried throughout the review.

Goodman's idea of Ervine as carried in the World in September was:

"I have followed St. John Ervine for a long time and know his writing well. He will make a show of himself as a dramatic critic here. Not only will he disgrace himself but he will disgrace The World. He is incurably old-fashioned and his succeeding Alexander Woollcott will be a joke. He is, at times, rather amiable when writing about musical shows, but on the whole he is a jackass, giving imbecilic reviews of most of the plays he attends. He will give The World dramatic page the distinction that the Tribune had in 1902."

Goodman's outspoken opinion was all the more prominent as the other producers solicited by the World to say something about Ervine sent in the routine rave; that his advent was welcomed and that a man of his serious calibre was to be encouraged.

Up to this time, Ervine has never referred to that mention of him by Goodman, but his review of the play made up for any past silence.

Below are parts of the Ervine review in which Goodman is lambasted and kidded:

". . . I suspect that Philip Goodman, a person who, judging from accounts of him that have appeared in public prints, is more expert at the consumption of food than at the production of plays, must have interfered with the direction of 'Rainbow,' and I shall not be astonished if I learn that the long wait after the second scene was due to his efforts to be helpful.

". . . I suggest that Mr. Stallings and Mr. Hammerstein persuade Mr. Goodman to go to Italy for month and fill himself with food so that he may fall into a torpor from which he may not easily be aroused. In that time they can revise and recast their play, quickening its pace and adding to it at least one lady who can act and who possesses personality. . . . But they must get Mr. Goodman eating or their play will collapse.

". . . a sharp pruning knife, however, especially if Mr. Goodman can be sent to Italy to eat some food, will work wonders with a piece which has all the elements of a first-class entertainment in ft. But undoubtedly the gastronomic Mr. Goodman must be induced to restrict his attention to his tummy."

Cut It Out

This review went through the World's first two editions Friday, but was pared down for the later editions with all personal references to Goodman being eliminated, this being the first time that the World has touched Ervine's stuff.

The World seems to have trouble with its writers. It kept Alex Woollcott from reviewing "Strange Interlude" as he had expressed a previous opinion of the play in Vanity Fair, and it fired Heywood Broun for calling it (The World) names in The Nation.

Now it rebukes Ervine by carving his stuff, the angle in this case undoubtedly being that with Goodman's comment on Ervine well known throughout Times Square, such a review with its personal references was much too much, even if Ervine was sore.

They say about Ervine that he gets very nasty when mad and that he can be very rude. So far in America, his chief worry seems to be that the girls don't put the rouge on like he would like it put on, while his wife, Mrs. Ervine, took a walk on 5th avenue one day and wrote a piece for the Sunday World to the effect that there are no well dressed American men.

Goodman laughed at Ervine's notice, saying that for the first time he was getting socked by a critic. He was for passing it up but later phoned the World's managing editor, the deletions resulting.

Nathan Speaks Out

American Mercury for December is carrying a hot article by George Jean Nathan on censorship and the legit theatre, with its producers.

Nathan speaks out in no uncertain language. Many legit producers are referred to as reprehensible, without names mentioned.

Robt. Bold's 3 Alibis Still Cost Him $1,000

The Earl Carroll-Robert Bold arbitration has resulted in the tenor being ordered back in the "Vanities" but with a penalty of $1,000 which represents two weeks' salary to Carroll for Bold's infraction of back-stage decorum. On three occasions, Carroll complained to Equity, the tenor missed his cues.

A hot crap game figured once, allegedly. A lost shirt stud was Bold's alibi on another occasion. The third cause had to do with Bold's allegation he was all ready in full make-up but wasn't called by the call-boy, when, Carroll contended, Bold should have been below in the green room long before in readiness to go on.

Murder of Frisco Gangster Speeds Biz for "Zee-Zee"

San Francisco, Nov. 27.

Sid Goldtree's "Easy for Zee Zee" has been mopping up at the sure-seating Green Street since Jerri Ferri, alleged boy friend of Nana Wortova (Elaine Worth), the show's leading lady, was slain in his apartment.

Miss Wortova, wife of Capt. Billy Middleton, who is doing a stretch in San Quentin, is said to have broken relations with Ferri, alleged gangster, some three weeks ago. She has been freed of blame in the murder, however.

Name of Babyface Biaggini, owner of the Italian cafe underneath the Green Street theatre, entered the case when his brother testified to a row between Ferri and Babyface over Miss Wortova and Ferri's threat to blow up the theatre.

Mrs. Carter's "Gesture"

"The Shanghai Gesture" with Mrs. Leslie Carter starred is resuming the tour, originally canceled by A. H. Woods. The latter will not be interested in the attraction other than royalties for the use of the play and settings.

Mrs. Carter will present the "Gesture" on her own. She collaborated with John Colton in the writing of the play and has shared author's royalties with him.

Scarborough's Advise

Los Angeles, Nov. 27.

George Scarborough engaged by United Artists to act as consulting dramatist.

"GIRL" AT KEITH'S, BOSTON

"The Five o'Clock Girl," now current in Chicago, will leave after another week, going to Buffalo and after a pre-Christmas week layoff, open at Keith's, Boston, Dec. 23.

The house is being booked for attractions by the Shuberts, who similarly act for Keith's, Philadelphia.

"Girl" will be the first legit in the Boston house.

A. J. LEVY ILL

A. J. Levy, formerly prominent as a sportsman and also interested in several Broadway theatres, is critically ill with pneumonia at Mount Sinai Hospital, New York.

Sunday no visitors were permitted to see him and oxygen was used. Tuesday his condition was reported as fair.

80TH BIRTHDAY

Mary E. Bankson, on the stage for 34 years until her memory obliged retirement in 1905, celebrated her 80th birthday Nov. 26 at her home, 407 So. School street, Newberg, Ore.

Johnson, Met. Tenor, In Guggenheim Mess

St. Louis, Nov. 27.

It looks now like all the charges growing out of the friendship of Edward Johnson, Metropolitan Opera tenor, and Mrs. Maude H. Guggenheim are to be threshed out anew in court.

Dr. Louis H. Guggenheim, St. Louis nose and throat specialist, whose marital woes have been in litigation almost constantly since his first divorce in 1922, has again filed suit for divorce. The suit charges the wife with desertion and asks for the custody of their two children, Mary, 10, and Paul, 13. At the present time the son is with the father and the daughter with her mother. It is said an attempt to agree upon a financial settlement out of court several months ago came to naught, as Mrs. Guggenheim refused to accept the terms proposed.

The domestic difficulties of the couple were first given public airing in 1922, when the wife got a divorce. The couple remarried in 1924 and separated again the following year. Then Dr. Guggenheim filed suit for divorce. That case was heard and taken under advisement by the court. It was withdrawn before a decision came down.

Mrs. Guggenheim then filed suit for separate maintenance but withdrew it last May after two days of testimony, during which Johnson's name was mentioned.

Dr. Guggenheim charged that Mrs. Guggenheim had gone alone to Johnson's apartment in New York City in 1925 and that the tenor had made love to her. Mrs. Guggenheim denied the charge and Johnson has done the same in interviews credited to him by telegraph.

Both he and Mrs. Guggenheim declare their friendship was all that it should have been and that other persons were present when she called at his New York apartment.

Inter. Opera Couldn't Open

Los Angeles, Nov. 27.

International Opera Company scheduled to present four operas at Philharmonic Auditorium, starting Nov. 24, blew up on the opening night when the house rent was not forthcoming in advance.

About 200 ticket holders demanded refunds. House discovered company had issued many unpunched comps so did not refund except to those they were certain had bought at box office.

Inquiry divulged that the promoter of the troupe, Ettore Gorjux, was the same conductor booed at the Mexican theatre on Main street because his presentation there of "Aida" was below Mexican artistic standards.

Ward Morehouse Tripling

Ward Morehouse, the solely accredited author of "Gentlemen of the Press," stepped into the reporter's role in the play formerly played by Russell Crouse, of the New York "Post." Buck-and-Wing Crouse has other theatrical aspirations, besides being journalistically tied up too much. He turned in his notice after creating a role which he had, by his own efforts, built up from seven into eight lines.

After Morehouse's one-week in the newspaper play, his silent collaborators will take turns successively. Mark Barron and John S. Cohen, Jr., are slated for the next two weeks with Richard Watts, Jr., and Willard Keefe to follow. By the time they exhaust the rest of the co-authors (if any), the show will be ready for other parts.

It is said that at the play's premiere when they shouted for "author" the first three rows stood up.

No Bond; Show Folds

"The Wayfarer" folded in rehearsal when John Kelly, producer, failed to past an Equity bond.

The show had been in rehearsal two weeks. Most of cast was willing to continue on commonwealth.

BILL KENT FOR ENGLAND

Bill Kent, under suspension by Equity for nine months, is going to London.

Ernest Edelsten, the English producer-agent, now over here, has Kent under contract. He's been over there before.

Between Acts Appeal

Walter Glass, juvenile, and Kay Cullen, ingenue, of "Night Hostess," have started making a preparation speech to the audience between the acts. It is an original idea for advertising and seems to work out. The audience apparently takes the spiel as a personal request to mention the show to their friends.

Irving Lesser in Double Jam; Dispossess, Check

While in court attending dispossess proceedings brought against him by Mr. Rosenbaum, landlord of the Great Neck (L. I.) Playhouse, Irving Lesser, lessee of the theatre, was sighted by the management of "Tin Pan Alley," now playing in New York, and obliged to substitute cash for a rubber check Lesser had sent the show as its share of the gross for one night played Oct. 31.

After Lesser's check had twice bounced the "Tin Pan Alley" management, despite Lesser's assurances he would make good, descended upon Great Neck only to find Lesser had gone to Atlantic City. People in Great Neck thought Lesser could be found in the Great Neck courthouse on the following Monday.

Lesser's lease on the Playhouse is said to contain a clause stating that if he makes good his obligations he can recover the theatre.

Davis Shows Home Town His Million Buck Flop

Brockton, Mass., Nov. 27.

America's prize theatrical flop, "The Ladder," will have a stock company presentation in Brockton by the City theatre players next month. The scenery and effects of the New York production will be used.

The reason for its presentation in Brockton is that Edgar B. Davis, who lost more than $1,500,000 during its two-year New York run, wants "The Ladder" presented in his home city. Davis formerly resided in Brockton.

Rival Treasurers

Chicago, Nov. 27.

The Treasurers' frolic slated for the Hotel Sherman Nov. 10 and then cancelled was backed by the Treasurers' Association, which is affiliated with the American Federation of Labor. Affair was called off because the boys couldn't get together.

The Treasurers' Club, a different and closed organization of only 50 members, 35 of whom also belong to the Treasurers' Association, is throwing its regular dance and frolic at the Palmer House Feb. 2. Admittance will be by invitation only, with a $10 charge to cover everything.

KATE BYRON, 21, WEDS

Kate Byron, eldest daughter of Arthur Byron, and granddaughter of the original Kate Byron, was married Nov. 18 at Sea Bright to Wallace Clark, a member of "These Few Ashes."

The couple met last summer while appearing together in summer stock at Skowhegan, Me.

Academy, Haverhill, Fire

Haverhill, Mass., Nov. 27.

In a mysterious fire early Sunday morning that for a time threatened the entire downtown business section of the city, destroyed all but the stage of the Academy of Music.

Properties of the stock company were saved when the asbestos curtain held back the flames. Owners, Jacob and Morris Bloomfield, claim $100,000 damages.

"SHANTY IRISH" IN PLAY

"Shanty Irish," Jim Tully's novel, will be dramatized by Tully and Charles Beahan.

Streger and Gordon, producers of "Jarnegan," may do the stage version.

Original Roles in Talker

Los Angeles, Nov. 27.

Universal has engaged Thomas Jackson and Paul Porcasi for the talking picture of "Broadway."

Each will play his original role from the stage production.

Resolution Protested Of T. A. M. to A. F. of L.

New Orleans, Nov. 27.

A resolution of endorsement of the newly unionized Association of Theatrical Agents and Managers was presented to the resolutions committee at the annual convention of the American Federation of Labor here but is doubtful of reaching the floor before the session adjourns tomorrow. It is surmised that the resolution has been referred to the Executive Council and if any action is taken it will be announced later from A. F. of L. headquarters.

A wire addressed to William Green, president of the A. F. of L. and sent by the Organized Legitimate Theatrical Managers' Association, protested the A. T. A. M. endorsing the resolution and charged the officers of the agents and company managers' union with unfair tactics.

The protest, mentioning a conference between the managers and the union committee held at the request of President Green, charged as false the statement of Theodore Mitchell on behalf of the A. T. A. M. that the managers offered a closed shop to the new union if it withdrew from the A. F. of L. That reputed statement appeared in a New York daily. Other reputed statements charging the managers were hostile to union labor, were declared to be false.

The legitimate managers requested of Green a conference in Washington before taking final action on endorsing the A. T. A. M., believing such a measure if carried might be menacing to the already alarming conditions this season, one which has seen heavy losses to managers. The protest is said to have stated that the large majority of A. T. A. M. members have never actually been connected with legitimate theatrical productions. It also stated the managers always favored collective bargaining and have long since approved of a standard contract for agents and managers, which is now in force.

106 Members

It is understood the A. F. of L. requires 75 per cent representation of any industry by a new union before issuing an endorsement. The A. T. A. M. is said to have attracted 106 members of the Theatrical Press Representatives to its membership but there are 250 remaining in the T. P. R. without other affiliation.

Another story has it that the managers suggested to the T. P. R. that it reorganize its association so that company managers would be eligible. Such a move might tend to attract company managers away from the union. On the basis of this A. T. A. M. is said to have been actuated in appealing to the stage hands, musicians, Equity and teamsters' unions for moral support recently.

Play for New Craig

"Potiphar's Wife," to be produced at the Craig theatre, on 54th street, New York, in December, is a play especially written by Edgar Middleton, English journalist, for Frances Carson, an American actress who has played in England for seven years. She returned to America last week.

The producer of "Potiphar's Wife," said to be an English concern, remains in mystery.

Miss Carson's last production in England was "The Barker" and her most successful play was "Katerina," never produced here but which she intends to do and may also present at the Craig.

The play will mark the opening of Craig's.

FOX AFTER OPERA NAMES

Fox is planning to enlist the services of opera and concert stars for talking shorts. Lucrezia Bori, of the Metropolitan, has been approached.

Warner Bros. to date have had a virtual monopoly on opera and concert artists for shorts.

Light Role Empty

Russel Crouse, columnist for the New York Evening Post, left "Gentlemen of the Press" to devote more time to writing. The 10-word role was offered to Heywood Broun and Frank Sullivan. Both turned it.

Mr. Crouse suggested a saving by using a phonograph record as his understudy.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta)

Admission tax applies on tickets over $3.

"A Most Immoral Lady" Cort (1st week) (CD-1,094-$3.85). Presented by William A. Brady, Jr., and Dwight Deere Wiman; written by Townsend Martin; Alice Brady starred; opened Monday.

"Americana," Liberty (1st week) (R-1,202-$5.50). Billed as "New Americana"; recently showed at Mansfield for one week; original by J. P. McEvoy; revised by Bugs Baer and recast; due to open Nov. 29.

"Animal Crackers," 44th St. (6th week) (M-1,323-$6.60). One of musical shows all punched for gross leadership; last week again indicated weekly pace of $42,000.

"A Play Without a Name," Booth (1st week) (D-708-$3). To have opened last week, but postponed; premiere Monday; Frank C. Reilly's presentation of Austin Strong's play; good notices.

"Back Here," Klaw (1st week) (D-830-$3). Presented by William A Brady and I. H. Herk; written by Olga Printzlau; called "The Comeback," etc.; opened Monday.

"Billie," Erlanger (9th week) (M-1,520-$3.85). Should take upward jump; rated among best of season's musicals; around $20,000.

"Blackbirds," Eltinge (30th week) (R-892-$3). Holdover colored revue making cleanup; approximately $19,000; all house can do at scale.

"Congai," Sam H. Harris (1st week) (D-1,057-$3.85). Presented by Sam H. Harris; written by Harry Hervey and Carleton Hildreth; Helen Menken starred; well regarded out of town; opened Tuesday.

"Courage," Ritz (8th week) (D-945-$3.85). Scale raised for first 10 rows; no doubt about show's strong feminine draw and should stick; nearly $15,000 last week.

"Crashing Through," Republic (5th week) (C-901-$3). Final week; "Tin Pan Alley," now at Biltmore, due to move here Monday, but latter house management may contest switch.

"Diamond Lil," Royale (34th week) (CD-1,117-$3). Hardy survivor from last season and pointed to last through winter; bettering $19,000 lately.

"Exceeding Small," Comedy (6th week) (C-682-$3. Hooked up in cut rate deal that will carry it for short time; about $6,000.

"Front Page," Times Square (16th week) (C-1,057-$3.85). Nothing has opened in dramatic field to beat grosses of this one; season's first hit and still out in front. $21,000; current in Chicago.

"Gentlemen of the Press," 48th St. (14th week) (C-969-$3). Making some money both ways; hanging around $7,500 lately; some cut rating.

"Good Boy," Hammerstein's (13th week) (M-1,400-$6.60). Making little coin, though not as strong as expected; about $26,000; should carry on through winter, here or another house; "Polly" due to follow in Jan. 1.

"Gods of the Lightning." Withdrawn from Little Nov. 17 after five weeks.

"Good News," Chanin's 46th St (65th week) (M-1,413-$5.50). Dated to continue until Jan. 1, when "Follow Thru" due; holdover hit still making little coin at $18,000.

"High Road," Fulton (13th week) (C-914-$3.85). Looks set for season; consistently grossing $18,000 and over; only two other nonmusicals topping Lonsdale piece.

"Hello Yourself," Casino (5th week) (M-1,477-$5.50). Picked up last week. If business further improves will make grade; went over $21,000.

"Hold Everything," Broadhurst (8th week) (M-1,118-$5.50). Producers have nothing to worry about with this one, virtual sell-out; about $30,000.

"Holiday," Plymouth (1st week) (CD-1,012-$3.85). Presented by Arthur Hopkins; written by Philip Barry; Donald Ogden Stewart, humorist, in cast having turned actor; opened Monday.

"Hotbed," withdrawn from Klaw Saturday after two weeks and two days.

"Jarnegan," Longacre (10th week) (CD-1,019-$3.85). Riding along to good business, lower floor especially; around $14,000 last two weeks.

"Jealousy," Maxine Elliot (6th week) (D-924-$3). Bettered $10,000 first time last week; feminine appeal undoubted and bettered all previous efforts at two-person play.

"Just A Minute," Century (8th week) (M-2,890-$3). Moved here from Ambassador Nov. 19; another couple of weeks to go before taking to road; cut rated here with gross about $15,000.

"Little Accident," Morosco (8th week) (C-898-$3). Jump in attendance lately places this one among comedy successes; $14,000 weekly past two weeks.

"Luckee Girl"; went to road from Harris, closing Saturday; over $15,000 claimed; played 10 weeks.

"Machinal." Withdrawn from Plymouth Saturday after 12 weeks; made money most of way, but expected to stick longer.

"Mima," Belasco premiere postponed; probably opens next week.

"Mr. Moneypenny," Cosmopolitan (7th week) (D-1,500-$2.50). Moved here from Liberty Monday and announced indefinite; fair at claimed $12,000.

"Night Hostess," Martin Beck (12th week) (CD-,189-$3). Will move to Vanderbilt next Monday for indefinite continuance; doing well enough with average pace $9,000 weekly.

"Olympia," withdrawn from Empire Nov. 17; played five weeks.

"On Call," Waldorf (4th week) (CD-1,101-$3). Getting little money and that from cut rates; under $5,000.

"Paris," Music Box (8th week) (C-1,000-$4.40). Holding to excellent business with recent rating about $20,000; looks set for run until spring.

"Rain or Shine," George M. Cohan (43rd week) (M - 1,371 - $5.50). Booked to Washington's birthday here; holdover musical still making some money; $25,000.

"Rainbow," Gallo (2nd week) (M-1,[illegible]-$6.60). Opened Nov. [illegible] about $23,000 first six performances; house can hold about $39,000 if capacity.

"Relations." Withdrawn from Wallack's Nov. 17; played 13 weeks.

"Revolt," Vanderbilt. Closed Saturday; played four weeks. "Night Hostess" here Monday from Beck.

"Scandals," Apollo (22d week) (R-1,168; $6.60). No question about revue going through balance of season; around $40,000.

"Show Boat," Ziegfeld (49th week) (M-1,150; $6.60). Newer shows have call, but business here still excellent; $40,000 or over; leadership of musicals practically divided among four attractions, of which this is one.

"Skidding," Bayes (28th week) (C-861-$3). May stay few weeks more; backed in cut-rate deal, probably again bettering even break; $5,000; "That Ferguson Family" to follow.

"Strange Interlude," John Golden (44th week) (D-900-$4.40). What a draw this one is! Looks like the Guild's outstanding attraction; six-performance play still selling out; $16,000.

"The Age of Innocence," Empire (1st week) (O-1,099-$4.40). Presented by Gilbert Miller; dramatized from Edith Wharton's novel by Margaret Ayer; Katherine Cornell starred; opened Tuesday.

"The Grey Fox," Playhouse (6th week) (C-879-$3). Pretty good agency call for period comedy-drama and fairly good business; between $9,000 and $10,000.

"The Jealous Moon," Majestic (2d week) (CD-1,776-$3). Started fairly strong; first seven performances about $16,000; sounds all right, but in house of this capacity could do considerably more.

"The Lady Lies," Little (1st week) (C-530-$3). Presented by Joseph Santley, Theodore Barter and Jack McGowan; written by John Meehan; opened Monday.

"The New Moon," Imperial (11th week) (D-1,015-$3). Riding on high and figured cinch through season; leading operetta offered thus far this season; $40,000 and bit more.

"The Sacred Flame," Miller's (2d week) (CD-946-$4.40). Critics not kind to English drama; not so good after premiere, but picked up later in week; little under $8,000 estimated.

"The Squealer," Forrest (3d week) D-1,015-$3). Improvement claimed for this meller, second week, with takings going over $9,000; if it can pick up further, will stick.

"The Three Musketeers," Lyric (38th week) (O-1,805-$6.60). Due for tour about first of year; operetta leader of last season and always commanded class trade; about $28,000 recently.

"The War Song," National (10th week) (CD-1,164-$3). Final week; was to stick a few weeks longer, but elects road; getting over $10,000, with a measure of profit; house probably goes dark; reopens Christmas with "Sign of the Leopard."

"These Days." Lasted but week at the Cort.

"These Few Ashes," Mansfield (5th week) (C-1,050-$3). Moved here last week; though business at the Booth not so good; management still confident; $4,000 to $5,000.

"This Thing Called Love," Bijou (11th week) (C-605-$3.85). Ought to stick through winter; past two weeks claimed best since opening; quoted at $9,500.

"This Year of Grace," Selwyn (4th week) (R-1,167-$6.60). One of musical heavyweights; standee trade, all performances, at English revue; not far from $41,000, sensational record trade for house.

"Tin Pan Alley," Biltmore (5th week) (C-1,000-$3). Hasn't shown anything yet; meller slipped last week instead of improving; estimated around $6,000; slated to move to Republic next week.

"Tomorrow," Lyceum (1st week) (D-957-$3). Independently presented; written by Hull Gould and Saxon Kling; relights house tonight (Nov. 28).

"Tonight at Twelve," Hudson (3rd week) (D-1,094-$3). Well regarded and expected to develop profitable draw; first full week approximated $9,000.

"Treasure Girl," Alvin (4th week) (M-1,387-$6.60). Show in much better shape than at premiere; panning by critics hurt trade, but got $29,000 last week, mostly from agencies; capacity at scale about $44,000.

"Three Cheers," Globe (7th week) (M-1,416-$6.60). Nothing in town getting more than this one; probably actual leader with approximate takings close to $43,000.

"Ups-a-Daisy," Shubert (8th week) M-1,395-05. Final week. "Hello Everybody" may move over from Casino; pace slipped to around $18,000, about half capacity at scale.

"Vanities," Earl Carroll (17th week) (R-968-$7.70). Should go through season; highest scaled show in town; getting $35,000 and over.

"White Lilacs," Jolson's (12th week) O-1,776-$5.50). About bettered even break, but no more; cut-rated soon after opening; estimated pace, $20,000.

"Young Love," Masque (5th week) (CD-700-$3). Standing up rather well and may stick through winter; fair agency ticket; claiming better than $9,000.

Special Attractions—

"The Perfect Alibi," Charles Hopkins; a Milne mystery play; opened Thursday. Alexander Moissi, **"Redemption"** in German; Ambassador for two weeks only, ending this Saturday; tours under direction of Morris Gest and Edgar Selwyn; **"Angela"** next week.

"Macbeth," Knickerbocker; George Tyler's production with star cast; opened last week; limited engagement.

"Major Barbara," Guild; Shaw revival by Theatre Guild, started last week.

"The Wild Duck," 49th Street; Ibsen revival offered by Actors Theatre; started last week.

"The Royal Box," Belmont; revival of Charles Coghlan play by Walker Whiteside, opened last week.

"Caponsacchi," Walter Hampden's; revived.

"Peter Pan," revived by Eva LeGallienne; Civic Repertory; 14th Street, with other plays.

"A Man With Red Hair," Garrick; closed Saturday; three weeks; house dark.

"The Yellow Jacket," Coburn (63rd st.) (4th week); Mr. and Mrs. Coburn to present **"Falstaff,"** about Dec. 15, here.

"The Dark Mirror," Cherry Lane; due off after another week; **"Subway"** due around Christmas.

FRISCO GROSSES

San Francisco, Nov. 27.

Legits stabilized somewhat, but not enough to cause much joy. Return engagement of "The Desert Song," in second week, showed substantial intake. Saturday night, with football mob, was capacity.

"The Squall" wound up five of its six weeks' stay to satisfactory revenue, though not big. Capitol went dark after five weeks with "Kongo," and will probably remain so until around Christmas.

Duffy attractions showed nothing sensational, but consistent. Sid Goldtree has a mint in "Easy for Zee Zee" at his little Green Street, now in thirteenth week. Low operating cost makes probable possible run until spring.

Estimates for Last Week

Curran—"The Desert Song." Second week healthy at close to $22,000. Advance sale moving along.

Geary—"The Squall" was a hit in Los Angeles for five weeks. Locally it hasn't meant so much, though intake has been satisfactory. Fifth week about $11,800.

Capitol—"Kongo." Folded up after five weeks. Management guaranteeing salaries final weeks. Garnered about $6,500.

Alcazar—"In Love with Love." Fourth and final week held firm at $4,500. "Lombardi, Ltd.," with Leo Carillo, current.

President — "Mother's Millions" slowly catching on. Second week reached $4,200.

Green Street—"Easy for Zee Zee." Goldtree's $2,200. Big profit and may go on until spring.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"The Sacred Flame"—Good.
"The Jealous Moon"—Bad.
"Rainbow"—Bad.

Chi Dull Except for "Page," "Paris Bound"

Chicago, Nov. 27.

In no corresponding period in any previous week has the calendar figured as many openings, and exits of three and less weeks' stay. Through the erratic situation the Guild, in the first six weeks at the Blackstone, tallied sensational grosses with a subscription list far exceeding anything of its kind ever shown here.

Five more openings made a still further try this week. "Front Page" (Erlanger) stood out most prominently.

"Interference" needed the smart audiences for success. These haven't turned out at the Garrick, cutting short the Gilbert Miller piece to three weeks.

"Burlesque" went out of the Harris, closing up an engagement that was hard fought after the first week's disappointing gross of a comedy that was tabbed for sure-fire heavy coin. "Good News" leaves the Selwyn this week, with 41 weeks to its credit. The older of the Twins remains dark until Xmas week, when "Coquette" arrives.

"Rio Rita" continues the pace-maker of the town, with nothing in sight to challenge.

Last Week's Estimates

"Front Page" (Erlanger, 1st week). Kept the local color in story of piece in background as advance campaign was plugged. Smash early sale for premiere.

"Paris Bound" (Harris, 1st week). Figures moderate gross-puller. Premiere gross was backward, yet came with a bang close to capacity from the Sunday mob. "Burlesque" closed 11 weeks' engagement with the average gross around $12,800.

"Golden Dawn" (Grand, 1st week). Scaled at $3.50, with the Shuberts' full brokers' strength being hurled into it for opening gross. "Manhattan Mary," after leading the town in gross for five weeks, slowed up, not checking better than $24,000 for final week.

"Blossom Time" (Studebaker, 1st week). In for another repeat, drawing lightly for opening, but up to expectations. "Command to Love" finished up 12 weeks' stay, with whole success gained in the first six weeks, when average hung around $17,000. Recent weeks down to $11,000.

"Nobody's Girl" (Majestic, 1st week). House has yet to establish anything near a winner since Shubert control. "Headin' South," two weeks at $2.50, checked low grosses, heavy in the "red."

"Interference" (Garrick, 3d week). Smart performance 'way off in expectations. Failure in prospects to better abruptly ends engagement this week. "Grand Street Follies" to follow. Probability outgoing attraction won't do total of $35,000 for the three weeks.

"In Abraham's Bosom" (Playhouse, 2d week). Wave of negro dramatic enthusiasm brought this one around $6,000, first attempt for this house in long time with spoken drama.

"Porgy" (Blackstone, 4th week; 10th week for Theatre Guild engagement). Substantial sales, holding aloft the Guild's solid campaign, rounding out another week not far from $22,000 gross.

"My Maryland" (Great Northern, 13th week). Running along profitably, but below speedy gait of the early weeks. Will vary greatly as special parties are arranged. Did about $18,000.

"Rio Rita" (Illinois, 7th week). Keeps going at town's best pace; did $40,000 at high scale.

"Five o'Clock Girl" (Woods, 5th week). Erratic sales, with balcony preventing better than $20,000 grosses. Another week, then to Buffalo; opens Boston Dec. 23.

"Good News" (Selwyn, 41st and final week). Triumphal engagement comes to an end, with the decline of the last seven weeks still showing, checking around $18,000. House dark until Christmas.

"Shannons of Broadway" (Cort, 3d week). Tabbed as an $8,000 gross-puller, which is strong enough to show profit, both ends.

"The Skull" (Princess, 5th week). Low operating expenses can hold it in as long as management desires, between $7,000 and $8,000.

"Trial of Mary Dugan" (Adelphi, 14th week). Still in good demand. Present gait at $18,000 bears watching if run is to be out of ordinary.

"Her Unborn Child" (Central, 2nd week). Getting the curious for profitable winnings on gross of $5,000.

FULL CAPACITY AS "COQUETTE" QUITS HUB

Boston, Nov. 27.

Business was not as strong in most cases as the week before. Last week, without a holiday and coming between two weeks with holidays (Armistice Day and Thanksgiving), the slump was not unexpected.

Way ahead of the field was "Blackbirds," at the Tremont. This colored musical has been a consistent capacity performer since it opened. It got away to a flying start and last week the gross, for nine performances (midnight show), was $32,000, about $1,000 less than week before. It is top business for this season here. Big advance noted for holidays.

"The Ladder," which surprised everybody in the first week at the Boston opera house, bettered its own record last week, when it turned in a gross for $5,500, actual money.

The company disbanded here Saturday, and it was reported the show itself would be used for a stock vehicle in Brockton for a few weeks and that after the holidays it would be taken out on the road again with the same cast.

Next to "Blackbirds" the best business in town was that of Helen Hayes in "Coquette," at the Wilbur. This show was a capacity performer all week, closing the engagement here with $18,000; did more business last week than was done the week before; $1,000 better than week previous.

Ethel Barrymore, succeeding in "The Kingdom of God," had recorded a whale of an advance sale for the entire week before curtain time Monday night.

"The Red Robe," at the Shubert, figured as a substantial attraction at $20,000, $2,000 less than that of the week before.

"Connecticut Yankee," at the Majestic, was the next highest money-maker, in the neighborhood of $17,000, first time below $20,000.

Mrs. Fiske opening "Much Ado About Nothing" failed to do startling business at the Hollis, with the gross reading about $10,000. William Hodge in "Straight Thru the Door," which is almost considered a perennial here, managed about $9,000.

With the Colonial reopened again after several weeks of darkness with the American Opera Co., with Ethel Barrymore already in at the Wilbur, the Theatre Guild due to open the Hollis next week with "The Guardsman," Ruth Draper booked into the Plymouth and Alexander Moissi into the Boston opera house, the town is more highbrow than for several seasons past.

Last Week's Estimates

"A Connecticut Yankee" (Majestic, 5th week)—Show broke below $20,000 for first itme. Gross was $17,000, off $4,000.

"The Red Robe" (Shubert, 5th week)—Did $20,000, less by $2,000 than previous week. Still the best bet the Shuberts have here for a musical.

"The Kingdom of God" (Wilbur, 1st week)—Show opened to capacity house Monday night, with big sosiety play. In final week Helen Hayes in "Coquette" did $18,000, all the house could hold.

"Straight Thru the Door" (Plymouth, last week)—$9,000.

"Much Ado About Nothing" (Hollis, 2d week)—First week of Mrs. Fiske not very strong; about $10,000.

"Blackbirds" (Tremont, 4th week)—Still by far the biggest money-maker; nine performances $32,000, under the record-breaking gross of the week before by $1,000.

American Opera Co. (Colonial, 1st week)—Opened this house after several weeks of darkness.

Fox Holding Writers

Los Angeles, Nov. 27.

Tom Barry is now head of the talker scenario department at Fox.

With Barry three other writers imported from the east are reported as remaining with the company following the clean out which takes place around Dec. 1.

Those to remain are Eddie Burke, Harlan Thompson and Arthur Caesar.

Play in the Air

The first play to use a Zeppelin for a background will be that of "One Mile Up," which Jimmie Cooper placed in rehearsal this week.

It's a three-act mystery, with its action in the air. Co-authored by McElbert Moore, Earle Crooker and Lowell Brentano.

B'way Season's Peak Reached but Below High Marks of Other Seasons

With Broadway's trade dropping off after Thanksgiving up to the Christmas holidays, the peak of the autumn period will be reached this week. But this new season has never reached the level expected, nor measured up to other seasons.

The reason appears to lie in the surplus of high-priced attractions. Exemption limit in tax admissions being raised to $3 has meant nothing. Most of the shows are scaled higher than that, with a goodly number of non-musicals topping that mark. The managerial attitude appears to be that they'll pay if they want the show.

Possible successes among last week's arrivals are as yet in doubt. "Rainbow" started well at the Gallo, getting $23,000 in six performances, despite ragged premiere; "Jealous Moon" got $16,000 at the Majestic in seven performances, but could have drawn considerably more; "Major Barbara" at the Guild about the same mark, virtual capacity; "The Sacred Flame" rated around $8,000 at Miller's, moderate money.

Outside of "Barbara" the other four revivals failed to start anything; "Tonight at 12" did fairly well in its first full week, about $9,000 at the Hudson.

Musicals

"Three Cheers," "Animal Crackers," "This Year of Grace" and "The New Moon" are the musical leaders, all better than $40,000; "Show Boat" is almost as good though the newer shows have the edge in agency demand; "Scandals," too, is up in the big money; so is "Vanities" at $35,000; "Hold Everything" is solid at $30,000; "Treasure Girl" did not do as well; "Musketeers" $28,000; "Rain or Shine" $25,000; same for "Good Boy"; "Billie" about $20,000; "Hello Everybody" slightly more; "Blackbirds" (colored) $19,000; "Good News" $18,000; "Ups-a-Daisy" same and through this week.

Dramas

"Front Page" and "Paris which have led the non-musicals, bettering $20,000 and $21,000 may have a contender or two among this week's premieres. "Holiday," at the Plymouth, is a candidate. "The High Road" maintains a high average, over $18,000, and "Strange Interlude" continues to capacity, $16,000; "Courage" nearly $15,000; "Jarnegan" and "Little Accident" very good at $14,000; "Jealousy" bettered $10,000 for the first time last week; "Diamond Lil" over that mark too; "Mr. Moneypenny" claimed over $11,000; "The Grey Fox", $9,500 or better; "The Squealer" picked up to $9,000, which figure "Night Hostess" is averaging along with "This Thing Called Love"; "Young Love" claims nearly as much; "Gentlemen of the Press," $7,500; "Tin Pan Alley, $6,000; the others, $5,000 and less.

"Whoopee" at the New Amsterdam is the big noise next week, while "Mima," still delayed at the Belasco, may open then, too, or late this week; "Angela" will follow "Redemption" (Moissi) at the Ambassador; "Ups-a-Daisy" closes at the Shubert with nothing announced to follow; "Crashing Through" ends at the Republic, which may get "Tin Pan Alley" (now at Biltmore); "The War Song" tours from the National, dark for a few weeks; "Revolt" stopped at the Vanderbilt which will get "Night Hostess"—moving over from the Martin Beck; "A Man with Red Hair," Garrick and "Relations," Wallack's, closed suddenly last week too, the houses going dark; "Caponsacchi," revived again, stops at Hampden's this Saturday. Premieres next week in little theatres are "Singing Jailbirds" at the Provincetown and "Three,' Totten.

38 Agency Buys

The premium ticket brokers were reported aiming to reduce the number of buy-outs, but apparently have been able to do nothing about it. That is indicated by a further increase handled by them on that basis, there being 38 buys early this week, a record. A number of this week's dozen of new shows are included, but some of the four week buys will expire Saturday. The list: "Treasure Girl" (Alvin), "Scandals" (Apollo), "This Thing Called Love" (Bijou), "Tin Pan Alley" (Biltmore), "A Play Without a Name" (Booth), "Hold Everything" (Broadhurst), "Hello Yourself" (Casino), "A Most Immoral Lady" (Cort), "Vanities" (Earl Carroll), "Blackbirds of 1928" (Eltinge), "The Age of Innocence" (Empire), "Billie" (Erlanger's), "Animal Crackers" (Forty-fourth St.), "The High Road" (Fulton), "Rainbow" (Gallo), "Three Cheers" (Globe), "Good Boy" (Hammerstein's), "The Sacred Flame" (Henry Miller's), "Tonight at 12" (Hudson), "The New Moon" (Imperial), "Strange Interlude" (John Golden), "White Lilacs" (Jolson's), "New Americana" (Liberty), "Jarnegan" (Longacre), "The Three Musketeers" (Lyric), "The Jealous Moon" (Majestic), "Young Love" (Masque), "Jealousy" (Maxine Elliot), "Little Accident" (Morosco), "Paris" (Music Box), "The Grey Fox" (Playhouse), "Holiday" (Plymouth), "Courage" (Ritz), "Congai" (Sam H. Harris), "This Year of Grace" (Selwyn), "Ups-a-Daisy" (Shubert), "The Front Page" (Times Square), "Show Boat" (Ziegeld).

Cut Rates

The cut rate list remains much the same as last week: "Just a Minute" (Century), "Good News" (Chanin), "Good Boy" (Hammerstein's), "Rain or Shine" (Geo. M. Cohan), "White Lilacs" (Jolson), "Hello Yourself" (Casino), "Ups-a-Daisy" (Shubert), "Skidding" (Bayes), "Gentlemen of the Press" (48th Street), "This Thing Called Love" (Bijou), "These Few Ashes" (Mansfield), "Crashing Through" (Republic), "Tin Pan Alley" (Biltmore), "Young Love" (Masque), "The Royal Box" (Belmont), "Back Here" (Belmont), "Mr. Moneypenny" (Cosmopolitan), "Nite Hostess" (Martin Beck), "Diamond Lil" (Royale), "Exceeding Small" (Comedy), "Jealousy" (Elliot), "Sun-Up" (La Verne), "Jarnegan" (Longacre), "On Call Girl" (Waldorf), "The Grey Fox" (Playhouse), "The Dark Mirror" (Cherry Lane), "The Squealer" (Forrest), "Courage" (Ritz), "A Man With Red Hair" (Garrick), "The Wild Duck" (49th Street), "The War Song" (National).

L. A. Grosses

Los Angeles, Nov. 27.

"The Royal Family," at the Belasco, 4th week, led town with $14,000. "Marriage Bed," next door at Mayan, 6th and final week, $8,700.

"Play's the Thing" exited at Biltmore after four weeks with final gross of $8,000. "Gay Paree" current.

"Shannons of Broadway," 9th week, El Capitan, $5,300. President reported $5,100 on 3d week of "Nightstick." Eighth and final week of "On Approval" at Vine Street, grossed $4,500.

Hollywood Playhouse opened "The Lady Next Door" for an initial take of $5,800.

Town has influenza epidemic.

Engagements

Bozo Snyder, "Americana."
Florenz Ames, "Angela."
Freddie Lightner, Virginia Barrett, "Well, Well, Well."
Elsie Ferguson, "The Last Lover."
Vestris Orchestra, Keith-Albee-Orpheum theatres.
Lynn Overman, Maratha Lorber, "Little Accident." (London.)
Joe Erens, "Diamond Lil."
Ellinore Little, "The Three Musketeers."
Adele Ronson, "These Few Ashes."
Ann Orr, Fred Hildebrandt, Lee Kohlmar, "Well, Well, Well."
Arthur Powell, Jack Perry, Lloyd Crafton, with Janet of France.
Harold Walbridge, Sheila Trent, Mary Ricards, John S. Williams, Jack Clements, Ray O'Brien, Milton Herman, "Poppa."
Mervin Williams, "Tomorrow."
Jacob Frank, "Street Wolf."
Wilda Barnum, Hanley Sisters, Kitty Young, Estelle Phillips, Frivolity Club, New York City.
Grace Walsh, understudy, "Tin Pan Alley."
Jay Brennon, Earl Carroll's musical.
Jack Rutherford, "Whoopee."
James Butler, "Mousey, Mousey."
Leo Errol, Barbara Newberry, Lucy Monroe, "Polly."
Spencer Tracey, Frank McHugh, "Nigger Rich."
Gloria Christie, "White Lilacs."
Edward Pawley, "Back Here."
Violet and Alvin Carson, "Scandals."
J. Lewis Johnson, "Show Boat."
Jeanette MacDonald, Eric Blore, Alison Skipworth, Roy Hoyer, Florenz Ames, Catherine Gallimore, "Angela."
Tom Waters, "Lucky Girl."
Genevieve Tighe, Shuberts.
Ben Pollack's orchestra, Fields' "Hello Daddy."

KEEFE WITH SHUMLIN

Willard Keefe, playwright, has succeeded Herman Leonard as general press representative for Herman Shumlin.

M. Webb with Par

Maillard Webb, in pictures on the west coast, signed through the Edward Small agency (Mike Connolly) to appear in a new sound film to be made by Par in the New York studios.

1st Night Crashers

Crashers are meeting with considerable difficulty in getting by the barrier at premieres, especially the big musicals. With standing room bringing anywhere from $2.50 to $10 on opening nights the bars are up on professionals and laymen who claim connections with various members of the producing or house staffs.

At least 200 stand-up first nighters paid $4.40 to see "This Year of Grace." Premiere standees now have a bowing or conversational acquaintance with one another and visit during intermission, just like the regular first nighters.

Future Plays

"Tomorrow" is in rehearsal for Carl Reed. Cast includes Madge Evans, Clyde Filmore, Mary Loane, Howard Elliott, Eric Eade, Fred Lewis, Margaret Arrow, Walter Allen, Gordon Hicks, Carroll Ashburn, Jack Gilchrist.

Sam H. Harris has acquired the American production rights to **"77 Park Lane,"** by Walter Hackett. The piece is now on in London and will be given production here by Harris in January.

"Singing Jailbirds," by Upton Sinclair, New Playwrights theatre, with opening next month. Cast, Grover Burgess, Nellie Grey, Edward Ford, Herbert Bergman, Charles Cutler, Donald Harrington, Lionel Ferrend, Charlotte Buckwald, Charles Kuhn, Douglas Kranzton, Samuel Schneider.

"Back Seat Drivers," comedy by Larry Johnson, will reach production via Roy Walling. Goes into rehearsal in two weeks.

"Hello, Daddy," musical version of "High Cost of Loving," with Lew Fields as producer-star, will open at the Forrest, Philadelphia, Dec. 10 and follow into the Mansfield, New York, Dec. 24. In Fields' support, Betty Starbuck, George Hassell, Constance Carpenter, Allen Kearns, Wilfred Clarke and others.

Will Harris, Jr., out of producing for some time, has decided to return. He has a new play which he started casting this week.

"South of Siam" rehearsal. Rachel Crothers directing. Zoe Aikens' play formerly captioned "Career."

"Shanghai Gesture," with Mrs. Leslie Carter recently closed under the A. H. Woods direction, is reported going out again.

"Wings Over Europe," next for the Theatre Guild, is in rehearsal under direction of Rouben Manoulian. It will probably dedicate the Guild's tenancy of the Martin Beck, New York, next month. Cast includes Ernest Lawford, Frank Conroy, Alexander Kirkland, Hugh Buckler, Joseph Kilgour, Grant Stewart, Robert Rendell, A. P. Kaye, Nicholas Joy, Frank Elliott, Gordon Richards, John Dunn, Charles Francis, Thomas Braidon, Edward Lester, Charles Carden, Wheeler Dryden, George Graham, Lionel Bevans.

"Mousey," comedy," by Crosby Gaige, now casting.

Gustav Blum's second production of the season will be a comedy drama, tentatively entitled **"That Ferguson Family,"** to open Christmas Eve. The play has been produced by the Wright stocks in the middle west.

"Children of Darkness" is next on list for Jed Harris with Ina Claire featured. Harris had the piece in contemplation several months ago but sidetracked it when unable to acquire the services of Miss Claire, then tied up with Florenz Ziegfeld for lead in the musical version of "Nell Gwynne." With latter production postponed indefinitely Harris has acquired Miss Claire's services for run of play.

"Scotland Yard" is next on production list for A. H. Woods. Now casting and due for rehearsal in two weeks.

Harry Delmar has changed plans for his new **"Revels,"** which will be an intimate revue instead of a large scale production. No names will be used.

"Make Boom Boom" new musical with Frank McIntyre starred. Produced by the Shuberts and due in January. Title suggested in Harry Hershfield's column in the Journal.

"Serena Blandish" will be another Jed Harris production, going into rehearsal Dec. 10. Opens at the Broad Street, Philadelphia, Jan. 7. Cast includes Ruth Gordon and Constance Collier.

DRAMAS SHARE IN PHILADELPHIA PROSPERITY; "DRACULA" SMASH

Philadelphia, Nov. 27.

Business in the legitimate theatres took a further upward leap last week, the dramatic shows showing strength in contrast to the previous week when "Rosalie" and other musicals monopolize the profit.

Three non-musicals competed for high returns. "The Royal Family," in its fourth and last week at the Lyric recovered with a vengeance after being only slightly off. After the first couple of days, capacity ruled. So big was business, they're considering a return engagement in the spring. "Royal Family" had been under-quoted. It got nearly $19,000 the third week, and for the fourth and final weeks grossed $20,500.

The Theatre Guild's second offering, "Arms and the Man," got about $17,000 in its first week at the Garrick, with evidences of strength of the Guild's engagement plentiful.

"Dracula" continued in the smash class in its second week at the Broad, with close to $21,000.

Heavy rainstorms Monday hurt and the tremendous crowd at the Princeton-Navy and other football games helped.

"The Trial of Mary Dugan" continued strong in its fifth week at Keith's, although off early in the week. They claimed better than $16,000. "The Scarlet Woman" was again surprisingly good with about $9,500 in its second and final week at the Adelphi.

George Tyler's all star "The Beaux' Stratagem" in its single week at the Erlanger, was a grave disappointment. The location and size of the house hurt, but even more damaging was the $4 scale.

"And So to Bed" opened very lightly at the Walnut, but received glowing notices. Trade picked up slowly at first, but by Thursday word-of-mouth was getting in its influence, and indications are for corking business this week.

The fact that the Shubert was closed meant that Philly had only two musicals and at climax of football season! "Music in May" had one of its best weeks at the Forrest, and, with a raised scale and capacity Saturday, went to around $23,000. It is now set to stay here until Dec. 15, and maybe through the Christmas holidays.

The other musical was "The Right Girl," which did very poorly up until Thursday, when a benefit helped a lot.

This week has four openings, three of them melodramas, which give Philly five thrillers all at once, another queer quirk in bookings.

"Jim, the Penman" is at the Erlanger for this week only, another George Tyler all-star cast. The Adelphi has "The Sign of the Leopard," an Edgar Wallace melodrama, which, if it clicks, may stay for an extended period. The Lyric has "Gang War," booked for two weeks only. The Shubert has "Luckee Girl," musical comedy.

Next Monday brings the third Guild offering, "Marco Millions," "Relations" into the Walnut; Chestnut dark, and apparently the Erlanger, although efforts are being made to get a booking for the latter house.

Estimates of the Week

"Dracula" (Broad, 3d week)—Off very little, near $21,000.

"Luckee Girl" (Shubert, 1st week)—Musical in for limited engagement. House dark last week, following "Polly's" closing prematurely.

"And So to Bed" (Walnut, 2d week)—Started Monday night under $500, but helped by notices and favorable word-of-mouth. Little over $7,000, with promise of big jump this week.

"Music in May" (Forrest, 5th week)—One of the best weeks to date. House sold out to navy Saturday night. Grossed better than $23,000. Stay indefinite.

"Trial of Mary Dugan" (Keith's, 6th week)—Thriller still holding on nicely. Better than $16,000 claimed.

"The Right Girl" (Chestnut, 3d week)—Now much improved, but trade light. Helped by benefits and end-of-the-week influx. Little under $15,000.

"Arms and the Man" (Garrick, 2d week)—Theatre Guild's second offering got around $17,000. "Marco Millions" next.

"Jim the Penman" (Erlanger, 1 week only)—Second Tyler all star revival in succession playing single week engagement. "The Beaux' Stratagem" very disappointing last week, with less than $12,000 at a $4.40 top.

"Gang War" (Lyric, 1st week)—In for limited stay and against tough opposition. "Royal Family" a sensation in last week. $20,000 reported.

"Sign of the Leopard" (Adelphi, 1st week)—New English melodrama opened this week. May be held if it shows signs of strength. "Scarlet Woman" again surprised last week, between $9,000 and $10,000.

8 Shows Out

Eight attractions are off Broadway's list or will be by the end of the week. Three among the group stopped suddenly Saturday.

"Ups-A-Daisy," presented by Louis Gensler, at the Shubert, will close Saturday after eight weeks. The show won fairly good notices, but never drew real business. Started around $22,000, steadily slipping down under $18,000.

> **UPS-A-DAISY**
> Opened Oct. 8. Second stringers mildly favorable.
> Variety (Lait) thought show could last until about March.

"Crashing Through," presented by Oliver D. Bailey at the Republic, will close this week, after five weeks. Business slim, $5,000 tops indicated.

> **CRASHING THROUGH**
> Opened Oct. 29. Osborn (Eve. World) only rooter.
> Variety said: "won't create a crush even from the gate crashers."

"The War Song," presented by Albert Lewis and Sam H. Harris, tours from the National after completing 10 weeks. Reviewers favored it but moderate business from start. Average was over $10,000, little better than an even break.

"A Man With Red Hair," presented by Charles Wagner, closed at the Garrick Saturday, playing but three weeks. House went dark.

> **MAN WITH RED HAIR**
> Opened Nov. 8. Mantle (News) left theatre saying: "what in the name of all that is sensible impelled Charles Wagner to produce the play.' This was, in less pointed phraseology, the gist of all the reviewers save Osborn (Eve. World).

"Revolt," independently offered, was taken off Saturday at the Vanderbilt. Played four weeks.

> **REVOLT**
> Opened Nov. 7. St. John Ervine (World) voted: "stale stuff." Winchell (Graphic) hailed it as "probable hit."
> Reviews generally favorable.

"Relations," presented by Edward Clark, went on tour from Wallack's Saturday, after 13 weeks. Averaged around $4,000 weekly.

"Redemption," in German, with Alexander Moissi will tour from the Ambassador, the date here being for two weeks only. "Caponsacchi," revived at Hampden's last week, closes this week.

Willie Collier Directing Par Talker of "Truth"

Paramount has engaged Willie Collier to direct the film dialog portion of "Nothing But The Truth."

It will be taken at the Par's Long Island studios, with Richard Dix in the lead.

AHEAD AND BACK

Howard Herrick has succeeded Arthur McHugh as p.a. for Santley Barter and McGowan.

Richard Rohman will be press representative for Bernard Steel's new play as yet untitled.

Henry B. Forbes is no longer associated with Lang-Forbes, producers of "Tin Pan Alley."

Charles Goettler, for many years with Dillingham, succeeded Sears Taylor as advance for Ziegfeld's "Rosalie."

Freeport Goes Sound

Stock is out at the Capitol, Freeport, L. I., with the house going sound in two weeks.

Russell Mack had been alternating dramatic stock between this house and the Mayfair, Brooklyn, for several weeks. The stock got a good break at beginning but business dropped off later.

Callis as Talker Lead

Los Angeles, Nov. 27.

David Callis, member of "On Approval," goes with Fox to support Nancy Carroll in "White Silence," talker. Charles Klein will direct.

Plays on Broadway

HOLIDAY

Comedy in three acts by Philip Barry presented at the Plymouth Nov. 26 by Arthur Hopkins; staged by the latter.

Linda Seton.....Hope Williams
Johnny Case.....Ben Smith
Julia Seton.....Dorothy Tree
Ned Seton.....Monroe Owsley
Susan Potter.....Barbara White
Nick Potter.....Donald Ogden Stewart
Edward Seton.....Walter Walker
Laura Cram.....Rosalie Norman
Seton Cram.....Thaddeus Clancy
Henry.....J. Ascher Smith
Charles.....Cameron Clemens
Delia.....Beatrice Ames

What will probably be classed among the smartest of the season's comedies is "Holiday" which Arthur Hopkins presented at the Plymouth Monday. Last season Philip Barry gave the producer a hit in "Paris Bound" and he appears to have repeated.

The new play was first called "The Dollar," the theme being the piling up of money by the wealthy or as Linda puts it, "the reverance for riches." The change in title was wise, "Holiday" typefying the opposed idea of a young man who upon cleaning up a tidy sum, is for getting away from the job indefinitely to enjoy life. Then in a year or two, back to work.

The boy, Johnny Case, hops a boat for Paris, breaking off his engagement to Julia Seton, young heiress, but it's just as well for there is her sister, the wholesome Linda.

If the last act measured up to the comedy content of the first two "Holiday" would be the more promising. Hope Williams carries the first act almost by herself. She is Linda, second daughter of the wealthy Seton family. She has the lines and a definite, pleasing manner of delivery.

In the second act along came Donald Ogden Stewart to cop most of the laughter. He tells a nutty story of how he achieved successes, starting in a glass works and climbing upward to become the third vice-president of the second largest spat factory in Long Island City. This Stewart person is none other than the humorist and author of same name. He performed boyishly, though he's getting bald, but they sure liked his stuff. They say he turned actor to get even with Bob Benchley, Broun and Krouse. Also he has the wife in the show, programed as Beatrice Ames who has a small part as a maid.

"Holiday" is a dialog play, therefore dependent on pace and lines.

Miss Williams, not a big girl by any means, has a way of taking long strides. It is a part of her individuality, more marked than her pleasing manner of speaking and her very nice smile. Miss Williams is said to have formerly been in the Comedy Club, amateur society dramatic bunch. Walter Walker looked the elder Seton. Ben Smith was wholesome as the plebian Johnny Case. Monroe Owsley was good as the polite Seton boy, inclined to whiskey and soda.

Playing opposite Stewart is Barbara White, easily the prettiest girl in the show, from the Comedy Club also. Dorothy Tree did Julia rather well.

"Holiday" drew the social set to the premiere but that part of the audience was not alone in enjoying the play. It will probably be a class draw and figures developing a strong agency demand which should continue the balance of the season.

Ibee.

Play Without a Name

Frank C. Reilly presents this modern comedy by Austin Strong whose "Seventh Heaven" was one of the successes of a few seasons back. In two acts and six scenes. Peggy Wood starred. Settings originated and play staged by the author. At Booth, New York, Nov. 26.

John Russell.....Kenneth MacKenna
Anne Russell, wife.....Peggy Wood
Billy Neuman.....Katherine Wilson
Adolph.....William H. Jones
Endicott.....Percy Moore
Harry.....Scott Welsh
Kitty.....Helen Stewart
Fusi.....Hiroji Yano
Hole.....Herbert Dawley
Grant.....Ben Hoagland
Kennedy.....James C. Lane
Harjes.....Bernard Thornton
Tolhurst.....Ernest Hunter
Anderson.....Dwight Bridge
Crinks.....John Buckler
Uncle Oliver.....A. G. Andrews
Theodore.....Jean Del Val
Central Control.....Percy Moore

A play at once as meaningful as "Strange Interlude" and as cheerful as "Seventh Heaven." A play to fascinate the thoughtful and to delight with its Pollyanna surface the shallow minded time killer. On this scenario it displays all the earmarks of a boxoffice leader and a long stayer.

Play deals with fairly humdrum people, young bank official and his loyal wife who stand together through the dull business of earning the things they want; with their reactions under apparent failure; with the spiritual sicknesses that assail them and in the end with the almost divine rewards that grow from loyalty and steadfastness to high purpose.

In the unfolding of this drama the playwright stirs subtle suggestion and always with the sure, firm hand of the wise observer, and he dresses his tale with jaunty touches of light and shade. Topping an evening of unalloyed delight the piece is acted with a spirit of superb grace, unaffected and eloquent.

Some of the deeper meanings are made possible by a device perhaps suggested by Eugene O'Neill's asides in "Interlude," although in method an entirely new scheme is used. The second scene of the first act is a quick change from a New York flat living room to a fantastic representation of John Russell's brain. Picture has a center mass vaguely resembling an altar, before which sits a veiled figure. At each side are figures of men stripped to the waist and manipulating switches. In mysterious recesses of the cavern-like whole are robed figures.

Across this strange expanse drift voices, while flitting figures of the real actors appear in movements and gestures, the whole sketching as in a dream, the action that took place during the preceding scene.

Peggy Wood makes a fascinating picture of the wife with all the graces of an utterly artless actress. Her opening scene of husband and wife in business of half dressed apartment breakfasting is a triumph of dainty comedy playing and her later scenes have in them all the engaging fluency of naturalness. Kenneth MacKenna plays with the convincing touch, a performance unmarred by even a minor discord. Katherine Wilson, the piquant brunet, achieves the miracle of drawing a vamp type who is still human, just a wearied sensation seeker and more to be pitied than censured.

Around these three central characters has been grouped a cast of remarkably even sufficiency and for once there is not a wrong note in either the theme or its overtones, making a harmonizing stage symphony.

Rush.

RAINBOW

Musical comedy in two acts and eight scenes presented by Philip Goodman at Gallo Nov. 21; score by Vincent Youmans; story by Laurence Stallings and Oscar Hammerstein II; lyrics by latter, who staged book; dances by Busby Berkeley; Louise Brown, Charles Ruggles, Allan Prior and Harland Dixon, featured.

Major Davolo.....Rupert Lucas
Lotta.....Libby Holman
Mess Sergeant.....Ned McGurn
Sergeant Major.....Harland Dixon
Penny.....Helen Lynd
Colonel Brown.....Henry Pemberton
"Nasty" Howell.....Charles Ruggles
Captain Robert Singleton.....Brian Donlevy
Virginia Brown.....Louise Brown
Fanny.....Herself
Harry Stanton.....Allan Prior
Corporal.....Leo Mack
First Private.....Stewart Edwards
Second Private.....Leo Dugan
Third Private.....Ward Arnold
Rookie.....Randall Fryer
Bartender.....Frank King
Senora Mendoza.....Mary Carney
Peon.....Leon Nash
Servant.....Charles Ralph
Spanish Girl.....Valla Valentinova
Snow Ball.....May Barnes
Frenchie.....George Magis
Mr. Jackson.....Chester Bree
Egg.....Edward Nemo
Tough.....Ralph Walker
Kitty.....Kitty Coleman

When Philip Goodman opened "Rainbow"—by far his most ambitious production—scouts brought back word that it had the makings of a great troupe. When the show had its premiere at Fortune Gallo's theatre Nov. 21 the same impression registered.

A couple of untoward incidents the opening night were unfortunate. One was a wait of 15 minutes or more caused by settings being fouled with the rigging. That bad break was surprising as there were three days in which to get things working right back stage—regular salary going on, by the way. "Rainbow" rehearsed several weeks, which meant full salaries were paid the company for at least three weeks before the show actually opened and tilted the production's nut considerably.

"Rainbow" is a romantic musical play. Its book by Laurence Stallings and Oscar Hammerstein II is a full-blooded story of the gold rush days of '49. It begins in a Missouri military post and wagon-trains to California, its gambling joints, Spanish hussies and gun-toting bad men. Plenty of color in settings and people, and the reason for the story being strung out so long was not apparent. The final curtain dropped at five minutes to midnight. What with the stage wait and a long intermission the tightening up "Rainbow" should not be much of a trick.

Virginia, daughter of the regiment, loves the army blue. So does Harry Stanton, who quit the service after an unfair court-martial, turning scout. When wandering into the post, Virginia loses her heart to him even though Stanton in self-defense kills one of her suitors. In the guise of a parson he joins the wagon train, going west under escort of the regiment. He quits at Red Dog and Virginia stays and marries him. Known as the parson to the mule-skinner who also sticks, he opens a gambling joint. They are happy for a time, until the regiment passes by again and Lotta, a river belle, snares Stanton away. The romance with Virginia does not fade and resumes at the close, when he again joins the regiment.

The performance really hinges on those four characters, but the outstanding performance is that of Charles Ruggles as the mule-skinner, "Nasty" Howell. Heretofore Ruggles appeared as a juvenile and light comedian. It was a revelation to the first nighters to see him caper off with the honors and in character, unkempt, rough, real and really funny. He is the fixer and friend of the parson and in the end dies for him.

"Nasty" came on first with his mule "Fanny," its only appearance, which was just as well. The donk was, er, ah, badly mannered. The audience tittered, then burst into laughter when a character walked on and asked another: "Did you see what happened a few minutes ago?" He might have cut the line but apparently didn't realize its momentary significance.

Ruggles tickled 'em foolish near the finish, strumming a guitar and reciting a nut sob lyric, "The Bride Was Dressed in White." Helen Lynd, who has a rep as an impersonator, did fine straighting for him. When she burst into tears, "Nasty" said: "I told you you should have let me sing 'The Lousy Miner' instead."

Sweet girl is Louise Brown as Virginia. Rather in error to have her in a toe dance out on the prairie, but otherwise everything she did, said, or sung, was excellent. Allan Prior as the parson tenored his role splendidly. Their handling of "I Like You as You Are" made it the best of Vincent Youmans' very good score. The reprises were always welcome. "I Want a Man," sung by Libby Holman, the rather solemn Lotta who made the parson only to lose him again, was perhaps repeated once too often. "The One Girl," sung by Prior with 40 male voices behind him, was his best effort. It was the regimental number. "Let Me Give All My Love to Thee" sounded great though it took a prayer meeting to introduce it. "My Mother Told Me Not to Trust a Soldier" was cute, handled by Harlan Dixon and Miss Lynd. Might stand out in the mechanicals. "Diamond in the Rough," humorous done by Ruggles, Miss Lynd again figuring.

Dixon introduced a dance novelty with a harmonica, a flirtation bit, during which Spanish girl remained calm but is easily the best looker in the show. Novelty again with Miss Lynd, manipulation of the arms bringing an earned encore. Same idea was introduced to the chorus by Busby Berkeley, who fashioned several attractive additional ensemble evolutions. The chorus was anything but comely. Surely all the lookers cannot be in "Vanities," "Whoopee," "Scandals" and "Show Boat." As for the men, they looked o. k., though sporting Bob Coleman sideburns, as was the custom of the period.

"Rainbow" has enough stuff in it to draw the people to the Gallo, a fine big theatre on 54th street, completed a year ago but for the first time offering a real Broadway show. The scale of $6.60 top may turn out too stiff a price, yet otherwise Goodman has a property that should register moderately well.

Ibee.

Likes Jeanne Eagels

Jeanne Eagels is reported as having made a big personal hit with everyone in the Paramount studio, Astoria, L. I., where she has been working for the past month in the talking picture version of "The Letter."

The one time temperamental star whose erraticism cost her a 15-month suspension by Equity has regained perspective. She was at the studio every morning bright and early and gave Paramount full co-operation.

Miss Eagels was voted okay by the property and technical staff boys in particular.

BACK HERE

William A. Brady presents (in association with I. H. Herk) a comedy-melodrama by Olga Printzlau, staged by Victor Morley, at the Klaw, Nov. 26; $3 top.

Slim.....Bryan Lyca.
Kelly.....Phillip Heege
Peter Linden.....George Meeker
Goofy.....William Holly
Ruth.....Emily Hamill
Sergt. "Terry" O'Brien.....Melvyn Douglas
Jimmy Martin.....Joseph Lee
Kitty.....Jeanne Greene
Melba.....June Webster
Winnie.....Kitty Kelly
Margie.....Kathleen Terry
Sally.....Peggy Shannon
"Breezy" Eason.....Jack McKee
Sam Short.....John Cambridge
Polly.....Florence McGee
Vera Delane.....Jane Houston
Tiffy.....Ernest Pollock
Rose Cady.....Jean Dixon
Rudy Renaldo.....Donald McClelland
Mrs. Duane Hanford.....Marza La Rubia

This baby was born in Great Neck and christened "The Comeback." Under its new title it gumshoed in to the Klaw, against three other openings, and drew the third-string reviewers. Just as well, maybe.

It is a symposium of surefire elements, centering around the love affairs, the religious faith and the heartbreaks of incapacitated war heroes. The last act is soppy with happy endings, when the cripple walks into the arms of the bad girlie who was going to run away with the wicked seducer, and the hard-boiled topkick gets the gospel and softens for the poor broken lily who went crooked because he was reported dead. It's pap. But it gets tears.

The first and third acts are staged in the home for wounded veterans, but the ham of the sandwich is the second act, laid in the anteroom of a taxi-dance joint, and it sops with gravy. Heroics, wisecracks, atmosphere, hooey and shooting punctuate it. It is a trifle ludicrous in spots, but at other times it is genuinely exciting.

The story is of a sergeant, his legs and right hand shot away and his torso steel-jacketed to hold the wreckage together, who goes forth to save the girl of his friend, a wheel-ridden bibliomaniac buddy from going democratic with the same heel who took advantage of his (sergeant's) sweetie.

That rotten egg is framing an amorous married woman to coldfinger her for her emeralds. He plants the stones on the kid he is going to take. But the lame hero crabs the whole act, all but kills the villain with his iron artificial hand, restores the weak-minded youngster to her true love (who, by faith, has been restored so he can ambulate), and, after getting the lowdown on his own girl friend, takes her to his metal bosom as the final curtain falls.

It is a strange play for a woman to have written, as it has much of the true soldier life and psychology, and when it deals with that stuff is at its best. There are crackling cusswords, some of which a lady isn't supposed to know. But it is never really offensive.

The company is copious and not badly selected. Melvyn Douglas makes a corking sergeant. Jeanne Greene as the pinheaded flapper is appealing in every sense, though she gave a nervous and stage-scared performance Monday. Kitty Kelly as a dancehall wise-dame stole the second act with big laughs wrung from small jokes. Donald McClelland as the heavy gave it all it could stand, and Marza La Rubia turned in a legitimate and intelligent version of the pushover wife with too many emeralds and too few brains. George Meeker as the text-spouting cripple with a monotone of lugubrious and soporific slops to work with and against, came through manfully.

The direction is spotty, being on the up-and-up occasionally and the hocus pocus otherwise. If this play had been written by Laurence Stallings and put on by Arthur Hopkins, it might have been a stirring and poignant stage document. Thus it is just a fair entertainment that can never hope to allure the downstairs trade and must depend on its chance via cut rates.

Doesn't figure to get anybody rich in any event, with a likelihood of going along for a few weeks before it folds up. It may get off the nut as a picture if a war prolog starts it off.

Lait.

MOST IMMORAL LADY

William A. Brady, Jr., and Dwight Deere Wiman present Alice Brady in new comedy by Townsend Martin. Staged by the author and Mr. Wiman. Settings by Jo Meilziner. In three acts and two sets. At Cort theatre, New York, Nov. 26. Scale $3.

Hoskins.....Harry Barfoot
Humphrey Sargent.....Austin Fairman
John Williams.....Robert Strange
Alec Pryor.....Sydney Booth
Tony Williams.....Guido Nadzo
Laura Sargent.....Alice Brady
Joan Porter.....Blyth Daly
Natalie Davis.....Pauline Denton
Ned.....Kirk Ames
Nancy.....Helen Brooks
Maitre D'Hotel.....Lawrence Adams
Pedro.....Ernest R. Sharpe
Violinist.....Michael Hoffman
Spanish Dancer.....Richard Stewart
Macabre Dancer.....Demetrius Vilan

Intensely theatrical play whose best point is that it affords Alice Brady what is known in the vernacular as a fat part. Miss Brady seems to be plagued with plays either to high brow or too something else. This is another chapter in her so far fruitless search for something in which she can realize her opportunity.

"A Most Immoral Woman" is just three acts of manufactured theatre, sometimes clever in its devices, always "smart" in its writing, but wholly artificial. It is doubtful if a play without something more substantial than these superficialities can survive long on merit in a town where the list of attractions run above three score. There are too many other in-betweeners. Give it until just enough after the holidays to save its face and that will about measure its deserts.

Piece is much better acted than it deserves. Miss Brady, as she grows in years, also advances in a certain grace of stage address; the savoir faire of the polished player. Such a superficial role as this is child's play for her, and she almost performs the miracle of making it real. But not quite.

Guido Nadzo, leading man, whose name strikes unfamiliarly, carries about him a foreign air not quite so alien as his name, but a welcome relief from collar model juveniles. Blythe Daly handles the boisterous role of an American flapper with plenty of vigor. The rest of the cast are all capable players, ambling suavely through polite society parts and reading flashy dialog with judicious gusto.

Production has everything except an honest play to work upon. This includes a piquant title that may mean something at the boxoffice although the substance belies its name. There are a few lines of spicy import, as the reply to a speech referring to a distressed damsel, "Oh, I hope she isn't being bothered with a baby as so many girls are." This smart give and take of chatter is pretty violently pumped up.

Broadway has been asked to sympathize with quite a gallery of ladies who were not better than they ought to be, but this dame, Lucy, tops them all. She's a perfect lady and a paragon of purity. Also she loves like the heroine of "Way Down East." The only stain on her character is that she's a badger worker, operating profitably in high circles with the aid of a perfectly valid husband. She takes one chump for $10,000 and goes contentedly about her business.

Presently she really falls in love with a nephew of the trimmed chump. The playwright protests with emphasis that this is the real thing in love's young dream. Lucy says so too, but the testimony doesn't stick. Anyhow the chump's nephew is made acquainted with the earlier trimming operation, and naturally he is taken aback. So much so he explodes in a double barrelled "Damn" and goes off to marry the flapper who is waiting along the side lines. Lucy's hard boiled spirit dissolves in tears and she quits the badger partnership in the only dramatic passage that holds human interest. This scene, finale of the second act, is a jaunty bit of playing, when husband and wife with a sportsmanship that is admirable even in badger workers, close up the business and agree on an amicable Paris divorce.

Last act finds most of the people of the play in Paris, an act that is made up partly of a cabaret scene along revue lines, and the clearing up of loose story ends. Lucy and the nephew meet in the cabaret and between a futuristic dance by a naked man, and a violin solo by the cafe virtuoso, the audience is vaguely given to understand that nephew and his flapper wife have made a mess of their marriage, they're in Paris for a divorce and the final curtain descends (at 11 flat) with nephew leaning significantly over the wine toward Lucy, the blackmail incident having been tactifully avoided.

Hard to take.

Rush.

THE ROYAL BOX

Presented by Walker Whiteside who also stars. Adapted to stage by Charles Coghlan from the Dumas' play; "Kean." At Belmont, New York.

Ebba.....Don Currie
Footman.....A. Syms
Countess Felsen.....Lulu Mae Hubbard
Lady Robert.....Catherine Proctor
Lord Bassett.....Charles Penman
Prince of Wales.....Hugh Huntley
James Clarence.....Walker Whiteside
Davis.....Alexander F. Frank
Tommy Widgetts.....Frank Henderson
Mrs. Barker.....Daisy Belmore
Celia Pryse.....Franc Hale
Baliff Tips.....Elwyn Eaton
Stage Manager.....Richard Ranier
Call Boy.....Carl Vose
Richards.....William Dunne

Theatregoers jaded with the quick tempo, slang jargon and attempts to be literal of vogue plays will, providing their interest in the spoken drama is sincere and sophisticated, find Walker Whiteside's revival of "The Royal Box" a worthy divertissement.

Those who verbally pride themselves on 100 per cent. modernism will relegate this Charles Coghlan adaptation of Dumas' "Kean" back to grandfather's exploits.

Thus, from the fairest perspective, little hope can be held for lengthy duration of this effort.

But this old revival with plot laid in England a century ago, with all of the elegant English and costumes that then prevailed, with one of the few survivors of the old school of the stage in the leading role—all of these, with the mustiness of an ancient house lending a perfect blend in color and atmosphere merit appreciation and support.

The cast is generally adequate.

Waly.

THE LADY LIES

Play in three acts presented by Joseph Santley, Theodore Barter and John McGowan. Written by John Meehan. Featuring William Boyd and Shirley Warde. Staged by David Burton. At Little, New New York, Nov. 26. $3 top.

Bob Rossiter.....Charles Cromer
Josephine Rossiter.....Anna Thomas
Tyler.....Robert Barratt
Robert Rossiter.....William Boyd
Henry Tuttle.....James Seeley
Amelia Tuttle.....Cordelia McDonald
Berenice Tuttle.....Cara Gould
Ann Gardner.....Anita Damrosch
Florence Rossiter.....Betty Lawford
Alex Huntington.....Henry Wadsworth
Joyce Roamer.....Shirley Warde
Hilda Pearson.....Nan Sunderland
Thomas.....Harry Lillford
Maid.....Olive Burgoyne

According to statisticians there are within the confines of this greatest of metropolitan centers approximately 20,000 ladies of leisure, comfortably ensconced in luxurious apartments, existing without benefit of clergy.

The figures are interesting, the subject is at first sight engrossing, and the treatment of this social problem should have proven intriguing. But the mere selection of a theme of this nature by no means guarantees a successful entertainment, as the producers will probably discover within two or three months.

Evidently produced with an eye toward the present popular inclination for the daring in treatment of

sex relations, this play is not sordid enough to appeal to the masses, hardly clever enough to appeal to the sophisticated, and without the dramatic tension essential to success on merit.

There are a number of brilliantly conceived lines, admirably spotted for most effective returns; there are two splendid performers in William Boyd and Nan Sunderland, the former suffocating with unwieldy, incongruous speeches, both stifled under awkward direction; and there is the story of the scarlet woman, weakening perceptibly as the minutes drag on, but there is no convincing dramatization of the emotions of a woman about to be cast aside by her lover after seven years. The play lacks force because it has no powerful subject matter.

Miss Ward slobbers fitfully through three acts. She slobbers dutifully, loudly, quietly, somberly at each and every opportunity, regardless of the propriety of her action. Then she sobs, displaying almost superhuman powers in these directions. She is weak and characterless as Joyce Roamer, never quite human, while the speaking lines call for the reverse.

Nan Sunderland, playing Hilda, another apartment dweller, is a bright contrast to the depressing portrayal given by the other.

Plot concerns an attorney who has had a secluded life with the girl for seven years following the death of his wife. Three children, grown up, in his opinion need a more staple background and he tries to rid himself of his woman, but finds himself in love with her. His children, the strongest opposing forces, finally realize the sterling qualities of the woman who had lived with their father and beg for her acceptance into the family.

It will live briefly, and mostly in the cut rates. *Mori.*

THE JEALOUS MOON

William A. Brady, Jr., and Dwight Deere Wiman star Jane Cowl in this play in three acts, with a prolog and epilog, by Theodore Charles and Miss Cowl, staged by Priestley Morrison with supplementary program acknowlegdement to Lionel Atwill for supervision of production. Jo Mielziner designed the sets; incidental music by Hugo Felix. Opened Nov. 20 at Majestic, New York.

Peter Parrot.....Philip Merivale
Desti.....Guy Standing
Judy.....Jane Cowl
Papa Louis.....Harry Davenport

The Puppets
(In Peter's Dream)

Harlequin.....Guy Standing
Pantaloon.....Harry Davenport
Pierrot.....Philip Merivale
Columbine.....Jane Cowl
Scaramouche.....Hale Norcross
Ophelia.....Marion Evensen
Hamlet.....Richard Nicholls
Punch.....Leo Stark
Vermilia.....Joyce Carey
Grimaldi.....William Randall
Joey.....Robert Lowe
Young Flunkey.....Ben Lackland
Gown-Boy.....Ben W. Barnett
Gondolier.....Garner Weed
Horatio.....Coburn Goodwin
Principessa Guilio Di Caravodossi
Esther Stockton
Principe Guilio Di Caravodossi.Robert Lowe
Duchessa Di Carlione.....Lionel Hogarth
Contessa Flora.....Marion Evensen
Doge of Venice.....William Randall

"The Jealous Moon" sums up as a dream play of familiar pattern. For all of its histrionic distinction, the piece will not survive as theatrical fare for the masses.

It's one of those play-within-a-play conceits, flashing back in the dream sequence to a Harlequinade and the romance of Pierrot and Columbine in make-believe and real life.

Miss Cowl as Columbine is opposite Philip Merivale, the Pierrot, and Guy Standing, as Harlequin. The same trio officiates in a puppet show triangle.

"The Jealous Moon" probably saw contemporaneous sponsorship because of some unexplainable conceit that prompts stars and managers every so often to tackle a play like this. Invariably the box office result is disastrous.

This Brady and Wiman show is a far cry from "The Road to Rome" for Miss Cowl. Whatever existence "The Jealous Moon" will have on Broadway goes solely to the credit of the star. Her featured member support and the rest are capable but handicapped.

It's all a long bore. *Abel.*

AQUA CHETS

("Still Water")
(ITALIAN)

Operetta in three acts by G. Pietri. Presented by Antonio Ferrara at Royal, New York, Nov. 22, $1.50 top. Cast includes Ida Sara, Dora Marzocchi, Ida Aratoli, O. Zanirato, A. Aratoli, G. Magni, A. Vinci, A. Warney, R. Leonetti, M. Guerriero, M. Pippo, M. Vallini, Cocchieri, Popolane, Popolani.

Opposition to the Metropolitan Opera has taken root amid the sordid surroundings of the Bowery. A company of delectable songbirds, rather mammoth in girth and robust of voice, has been imported by ambitious Monsieur Ferrara to bring happiness to Little Italy.

Here, in one of the most dilapidated theatres in the gloomiest end of the Bowery, this tiny band of songsters may be heard in the stillness of night vainly vieing with the harsh, shrieking rush of the elevated, the loud, incessant whiz of taxis and the shrill cries of newspaper vendors.

This is a production pregnant with tense, unexpected drama, overflowing with impressive action. In the first act an old, bewhiskered geat removes his coat. He puts it on again several minutes later, and that leads into a song, followed by the appearance of the entire company, including the chorus.

Startling denouements lurk behind each piece of ancient scenery and overpowering situations of tremendous appeal arise with astonishing suddenness. In one instance the hero is caught in the garden alone with his girl. With remarkable quickness of thought he hides behind a tree. The lights go out to give him a chance to escape.

Vivid characterizations, tingling with the breath of realism, tumble over each other in veritable cataracts. The stolid, patient housewife is brilliantly conceived clutching a broom in her left hand for the first 15 minutes. The heroine cries twice, to denote depth of feeling, and the comedian, of lamentable appearance, plays upon the risibilities of the audience by means of an elongated nose, in disrepute even with burlesque comedians.

Then, with admirable agility, the play dexterously swings around to assume a more sombre hue. Stark tragedy stalks in the wake of the happy, bewhiskered one. Through some unfortunate circumstance, unintelligible owing to the reviewer's limited knowledge, the master's only silk hat is brutally ruptured along the running board.

The chorus men are deserving of a special chapter of keen, analytical study in themselves. Each is of a great age, showing signs of heavy wear and tear. They are attired in brightly checkered coats and tight-fitting trousers, each outfit differing considerably from the other. The scrawny necks are bedecked with Little Lord Fauntleroy collars, from which red ribbon ties flow in wild abandon.

None smiles. Each glowers heavily when facing the audience, assuming poses ranging from the sinister monster types of Chaney's weirdest to the naive comicality of Chaplin's best. And all without special make-up and unintentionally. Which may be considered an achievement.

The company appears nightly in a new operetta, appealing to an element which has been slow in responding, to judge from attendance. M. Ferrara, impresario, is also operating the Royal, which formerly housed vaudeville of sorts.

As viewed from the commercial angle this worthy effort in the name of art seems likely to languish unseen and uncared for. The Little Italians have passed it up. *Mori.*

Shows in Rehearsal

"Children of Darkness" (Jed Harris).
"Hello, Daddy" (Lew Fields).
"Well! Well! Well!" (Shuberts).
"She Knew What She Wanted" (J. J. Leventhal).
"Wings Over Europe" (Theatre Guild).
"Singing Jailbirds" (Playwrights Theatre, Inc.).

Travers-Carleton Players

(BROOKLYN, N. Y.)

Letting a swell picture house, Rivera, on St. Johns place near Kingston avenue, Brooklyn, go to waste with various policies, the latest of which is dramatic stock, now in its 12th week of indifferent trade to a $1 top. Formerly Keith vaudeville stand, the neighborhood didn't support it, but with the picture business what it is, Sol M. Strausberg, owner of the house, could do better by pooling with A. H. Schwartz, the Brandt Brothers or any other neighborhood circuit operator than to try dramatic stock.

Noel Travers, director; George M. Carleton, manager of the troupe and also playing in the operas, with Strausberg are co-entrepreneurs of the Travers-Carleton stock.

In a house too large for a policy of this type, having a capacity of over 1,500, a mediocre aggregation is further handicapped by its physical surroundings.

"Abie's Irish Rose" was the show last week. Past offerings have been "Lulu Belle," "Aloma," "Laff That Off" (went very big), "Cradle Snatchers," "Seventh Heaven" and "Stella Dallas," the latter two, despite their filmization, also doing some nice business. Plays like "The Play's the Thing," "Saturday's Children," "Command to Love" and "The Letter" were a bit too arty for the neighbors.

The stock suffers further from being in a residential neighborhood on a none too heavily trafficked avenue, and benefiting little from transients. Whatever biz the company does it's a direct pull, on the strength of the attraction and the following from the sector. Fulton Players on Fulton street offers further competition, with the neighborhood incapable of supporting two stocks in such close proximity.

Irene Douglas and John Lorenze are the leads. It may be unchivalrous, but Miss Douglas has outgrown engenue assignments. Lorenze is youthful and all that but undistinguished. With the success of a stock depending in a large measure on the draw of some particular favorite, usually one or both of the leads, neither begins to qualify. Mortimer Weldon, doing "Isaac Cohen" in the Anne Nichols saga, was the principal funster; Helena Rapport as Mrs. Cohen was even broader, figuratively and literally, in the low comedy. F. B. Hersom, probably jobbing, did neatly as the rabbi. Carleton played Solomon Levy, Abie's father, and Dan Moyles turned in a belligerent Tad performance as Rosie's sire. Fred Neilson was Father Whalen.

Frank DeWolf, the scenic artist, did nicely on the sets. *Abel.*

PLAYS ABROAD

QUATUOR

Paris, Nov. 11.

Under the musical name of Quatuor we have a brilliant passage of arms by Prince Antoine Bibesco at the Potiniere. Chamber music without a score, but certainly a complete script. The 3-act comedy is a series of sophistical sallies and frivolous metaphors which should amuse the classy set.

The plot, if any really exists, is flimsy, but the dialog is as smart as we have heard in a French comedy for some time. There is a family foursome, a fashionable physician spendiing a vacation with his wife at their villa near Monte Carlo, his sister-in-law and his wife's boy friend. The doctor undertakes, with ample opportunities due to his wife's indifference, to initiate his charming sister-in-law, Beatrice, into romantic adventure.

Marie, the wife, is supposed to have a poor opinion of Dr. Dartez's proficiency in love making, and has encouraged a youthful diplomat to flirt with her, on the understanding it must be on a platonic plane. Ultimately Marie feels the egotistical manoeuvres of her brother-in-law are not the real thing, and discovers her dear little heart is craving for Jacques, the budding diplomat. Her infatuation is reciprocated, and when the timid youth presses his advantage she immediately falls into his arms.

This situation does not meet with the approval of the doctor, nor his spouse, and for once they pull together in endeavoring to persuade Beatrice to cancel the marriage. It is of no avail, and they are left reluctantly to their own society.

Remarkably sympathetic is Mme. Alice Cocea in the part of Beatrice. The author owes much to her tactful handling of the role. Jeanne Briey is not so happy as the indifferent wife, and Debucourt has been seen in better style. On the other hand Andre Fouche is excellent in his impersonation of the youth, "Quatour" is a rattling clever entertainment. Bibesco evidently composed his treatise with the object of amusing his literary friends, wiithout the pretention of a thrill. While not intended for high brows it is a distraction for serious folks with a sense of humor and not too many prudish qualms. *Kendrew.*

Balto Stock Folds

Baltimore, Nov. 27.

Another dramatic stock company blew in this town when the New National Players from Washington folded up at the Auditorium and called it a season. It cost them about $10,000, and it is understood Steve Cochran and the house (James L. Kernan Co.) split the deficit. This makes three companies to go under in this theatre in as many years.

A new dramatic repertoire company, nature of which is still unknown, is contemplated for the house three weeks hence. Frederick C. Shanberger, Jr., manager of the theatre, makes the announcement. Mr. Schanberger was engineering subscription scheme for this theatre, but the idea was shelved to make way for the Cochran venture.

Spitzer Option Taken Up

Los Angeles, Nov. 28.

Fox has taken up the option on Marion Spitzer for another year assigning her to the ranks of writers.

Miss Spitzer has just completed an untitled story of modern youth.

MIZZY

Anita Damrosch's Role

Anita Damrosch has a role in "The Lady Lies." In private life Mrs. Robert Littell, she is a daughter of Mr. and Mrs. Walter Damrosch. Her father is the conductor, and her mother was a daughter of the late James G. Blaine, Secretary of State under President Garfield.

Anita's sister, Gretchen Damrosch, had a play, "The Runaway Road," produced in Chicago by Mrs. Samuel Insull. Gretchen is Mrs. Thomas K. Finletter.

A cousin, Mary Mannes, daughter of David Mannes, the musician, married Jo Mielsiner, which brings in more theatrical connections, for Jo is a son of Leo Mielsiner, the artist, and brother of Kenneth McKenna, actor. McKenna and Peggy Wood are to be co-featured by Frank C. Reilly in Austin Strong's new play, "G. H. Q."

Constance Bennett's Divorce

Philip Plant is in Paris awaiting the service of papers in the divorce suit brought secretly by his wife, Constance Bennett. They were married in Greenwich Nov. 2, 1925, she having been previously divorced from Chester Hirst Moorehead of Chicago.

Mrs. Plant is a daughter of Richard Bennett and Adrienne Morrison, who is now married to Eric Pinker. Bennett, starring in "Jarnegan," is now married to Aimee Raisch, who divorced Harry C. Hastings of San Francisco.

Plant is the son of Mrs. William Hayward by the first of her three husbands, Selden Manwaring. Philip was adopted by the second husband, the late Morton F. Plant, who left a fortune of many millions. Philip has backed movie ventures, some in connection with Col. Hayward's son by a former marriage, Leland Hayward, who was divorced by Lola Gibbs.

Philip was once sued by Helene Jesmer, showgirl, who was injured while motoring with him. He had been reported engaged to Marion Stokes, and was then officially betrothed to Judith Smith. Constance Bennett was starred in pictures. Her sister, Joan, divorced John Martin Fox, and another sister, Barbara, danced with Maurice and Charles Sabin, and another sister is now acting with the father in "Jarnegan."

The Lawrence Case

Margaret Lawrence, disciplined by Equity, has never been previously known as "temperamental." Quite on the contrary.

Born in Trenton, she first acted in Chicago in 1910, the next year appearing in New York in "Over Night." Marrying Orson D. Munn, a man of wealth, she retired from the stage.

Divorcing Munn, father of her children, Miss Lawrence returned in 1918 in "Tea for Three," and has played stellar roles ever since. She is now divorcing Wallace Eddinger. His first wife, who was Mrs. Ivy Lee Moore La Grove, was also wealthy, she too divorcing him. He created the title role of "Little Lord Fauntleroy."

Betty Best, after having lived in Paris for over two years, returned to New York last week, looking prettier than ever. She went abroad with Daisy Waterman, and they shared a suite at the Ritz. Daisy Green had inherited an income of $50,000 a year from her first husband, I. N. Waterman, who owned coal mines in Pennsylvania.

Betty was in attendance when Daisy married Ted de Kanters. Daisy and Ted parted on their honeymoon and were soon divorced. Then Betty was the guest of Philip Plant and his wife, Constance Bennett, at the mansion they rented in Paris from Chalom, the decorator. Philip is now being divorced by Constance.

Betty had accompanied the Plants to Greenwich (Conn.) as a witness to their midnight marriage. Betty then shared the luxurious Paris apartment of Ethel Hutchinson of New York, where a series of elaborate entertainments was given. And, finally, Betty accompanied the Paul Dubonnets about Paris and on various trips.

Before becoming the second wife of the millionaire liquor manufacturer, Mme. Dubonnet was known as Jean Nash, daughter of a former vice-president of the Erie Railroad, although she had been in turn Mrs. Stanley Kerwan, Mrs. Winfield Sifton, Mrs. John Victor Nash and Princess Sabet Bey.

At various Dubonnet parties Betty's escort was Count Raymond de Janze, who divorced Alice Silverthorne of Chicago after she had shot her lover, Raymond de Trafford. For a time it was rumored de Janze would marry Peggy Joyce.

In Paris Betty was constantly encountered with Florence Walton, Marilyn Miller, Inez Claire, Lottie Pickford, Clifton Webb and other show people. A year ago her husband, Leo R. Best, of New York, went hunting in Canada with Philip Plant, and then visited the South Sea Islands with William B. Leeds. Now he is in Paris with Plant. Leo and Betty Best once went to Florida with the Dowager Lady Michelham, and were witnesses at her marriage there with Frederick Almy, the young cowboy. Later the bride died, leaving a fortune reckoned in millions of pounds, not dollars. Almy then married June Dibble, a Paris mannequin.

The real estate firms of O. O. Offenberg and Henry I. Cooper recently assembled a choice corner at Riverside drive and 77th street for a fine apartment house. One of the residences was acquired from J. Hartley Manners, the playwright, who has for several years occupied the premises with his wife, Laurette Taylor, the actress. This couple held the property on a long-term lease.

Last winter Mrs. Manners' daughter by a former marriage, Marguerite Taylor, made her Broadway debut in "The Queen's Husband," after having acted with a Staten Island stock company. Marguerite's father, Charles A. Taylor, was also a playwright, having written "From Rags to Riches," in which Laurette Taylor and Joseph Santley co-starred a generation ago.

Ann Orr is returning to the stage in a Shubert production, after a protracted retirement. She formerly played leading roles in musical comedies. Prior to her marriage in 1919 to Archibald McNeil, Jr. She and her husband have been living at Black Rock, Conn.

Mr. and Mrs. Robert Stevens Bartlett, married at the Park Lane October 31, have returned from their honeymoon trip, and are at the Weylin, where many fashionables dwell. Mrs. Bartlett was Ella Victoria Herbert, daughter of the late Mr. and Mrs. Victor Herbert.

EVELYN HOEY
"GOOD NEWS"—LONDON

Nan Halperin
KEITH-ALBEE CIRCUIT

Theme Songs Still Lead Among 25 Best Sheet Sellers in East

An idea of the picture theme song thing may be gathered from the symposium of the 25 best sellers around the east, of which nine are thematics. Of the theme songs, the first three best sellers are "Sonny Boy" and "There's a Rainbow 'Round My Shoulders" from "Singing Fool" and "Jeannine" from "Lilac Time" run in order named.

A production song, "I Can't Give You Anything but Love" (Jack Mills), from "Blackbirds" is fourth, and two Remick pop songs, "Old Man Sunshine" and "King for a Day" follow.

"I Loved You Then" ("Our Dancing Daughters") and "Neapolitan Nights" ("Fazil"), "Sally of My Dreams" (picture of same name), "Angela Mia" ("Street Angel") and "Little Mother" ("Four Sons") run close together with "Ramona," although further down the list, still holding up.

Three production songs along with "Blackbirds" are individually outstanding: "Cream in My Coffee" from "Hold Everything," "Blue Shadows" from Vanities" and "I Want to Be Loved by You" from "Good Boy," while the "New Moon" operetta music is selling consistently big.

Feist's "It Goes Like This" is going strong and Remick's "Doin' the Raccoon" is coming up nicely.

Film Colony Nite Clubs Feeling Depression

Los Angeles, Nov. 27.

Night club operators in and around Los Angeles are moaning. With practically one exception, a sweeping slump has hit the cafes and few are doing half the business that crowded them a few months ago. All are trying to find the answer.

Roscoe Arbuckle's Plantation club, packing them in until recent weeks, has been hit, despite the quality of the entertainment has been maintained. Sebastian's Cotton Club was forced to buy up Max Fisher's orchestra contract recently because the cost of the Fisher band sent the nut so high waning business couldn't take care of it. Sebastian has gone back to a colored band and entertainers.

Others of the better known night clubs have been hit equally hard and are looking for a way out to bring the customers back in.

Montmartre in Hollywood is virtually the only one of the cafes which hasn't suffered much, but this cafe is in a unique spot, traditional rendezvous of the film colony, ideally located and as a result, the cash and credit customers continue to go there because it's the place they've always gone.

Various reasons have been advanced for the slump but the chief and most logical is the proverbial one—money's tighter than a drum in southern California at the present time. Besides, the real spending mob—film people—haven't had such rosy pickings since the talking picture revolution started. Sound picture jobs have generally proved much briefer than the old time four and five weeks of silent film effort.

Stein's Honeymoon

J. C. Stein's supposedly business trip to Europe is a sneak away honeymoon trip.

Mrs. Stein is a non-pro.

Leading Organists in New York

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Eddie Schwartz

Featured Organist

Keith-Albee Theatres, New York

Proctor's Fifth Ave. Theatre

Stage Band at L. A. State Ousts Pit Orchestra

Los Angeles, Nov. 27.

Jesse Stafford and his Brunswick Recording Orchestra will begin a six-week engagement at Loew's State as a stage band attraction Dec. 7, sharing billing with Gene Morgan who opens there the same date as m. c. This is the first time a band has been brought into a motion picture house for a definite engagement taking the place of the regular pit house orchestra. The Stafford outfit are all members of the Los Angeles local.

The house orchestra which has been at Loew's State has been assigned to the post of swing orchestra relieving the regular house orchestras on the West Coast circuit for a full week instead of one-day periods a week in seven of the houses.

Film Co.s After Stations

Los Angeles, Nov. 27.

With three of the large studios, Warner Brothers, Paramount and Pathe, owning and operating their own radio broadcasting stations, a number of other studios including Universal and Fox are negotiating to buy or become affiliated with some of the local stations.

It is anticipated that within a year's time, the local radio broadcasting will be monopolized by the picture industry.

Fox Grabs NBC Man

Fox Movietone has lured Eugene F. Grossman away from the National Broadcasting Company where he was chief operating engineer. Grossman goes to Hollywood.

Grossman came to attention in several difficult broadcasts, notably the Chicago Civic Operas from the Chi Auditorium where 18 microphones were set up and the sound co-ordinated in a specially contrived "mixing panel" so that a well-balanced broadcast was made possible. The Lindbergh receptions, the Dodge Victory Hour, with the talent coming from five different points of the country, and the chief sporting events in giant networks, as well as the political conventions, have been engineered by Grossman.

Feist Clan Gathers in Chi

Chicago, Nov. 27.

Looked like a Leo Feist convention in town last week, with Edward Bittner, Phil Kornheiser, Mabel Wayne and Wolfe Gilbert all arriving together.

FINSTON SCORING FOR PAR

Los Angeles, Nov. 27.

Nathaniel Finston is now scoring sound pictures for Paramount.

The Beauts Are Here

The Shuberts are giving a box party for the nine beauties brought from abroad by the International Tours, Inc. The girls are Jackie Cobra (vampish name), "Miss Spain"; Miss Joyce (not Peggy), "Miss England"; Miss Ashley, "Miss London"; Janina Smolinson (no relative of Aunt Jemima), "Miss Poland"; Natalie Barr, "Miss Russia"; Mlle. Gebuver (French for "Move Over"), "Miss France"; Mlle. Verret, "Miss Paris"; Fraulein Ritter, Miss Germany"; and Fraulein Koring, "Miss Austria." They will compete with American beauts.

Wall St. Looking In

A moneyed Wall street group is reported angling for a radio chain of between 35 and 40 stations, propositioning individual broadcasting stations. The proposal is to go into competition with the National Broadcasting Co. in a big way.

The plans call for a uniform wave-band so that the network could simultaneously blanket the country on that wave-length.

Weil's Coast Office Out

Chicago, Nov. 27.

Milton Weil Music Publishing Co. has discontinued its branch office on the west coast, where Tubby Garon was in charge.

Weil will confine his activities to Chicago.

A Town's Publicity

Gerber, Cal., claims the publicity stunt space grabbing championship heretofore held by Winsted, Conn.

Among the stunts recently pulled in Gerber that made the news columns, especially those on the Pacific coast, were a saxophone tooting contest, hog calling rodeo, and a leap year party at which the men wore evening gowns and all the women male dinner clothes.

Latter stunt sounds suspiciously like the drag scene in "Pleasure Man."

Dancing for Living Looks Soft, But—

The constantly occurring flare ups and split ups between popular dance teams are not always due to temperamental differences. It's more a matter of economics. The largest salary a dance team can get (with a few exceptions) is $750 a week and of this the woman partner generally holds out for more than half. They claim that their gowns are a terrific expense and other things.

Charles Sabin heads the list with his tale of woe of temperamental partners. Most of his partners ostensibly left him because of rumors of his marriage to somebody else. They would not dance with a married man. Edwina St. Claire, originally a Patou mannequin and not a dancer, left on hearing of his intended marriage to Eleonora Ambrose (widow of Maurice) and Barbara Bennett left for the same reason. And as none of his partners understand Sabin's friendship with Mrs. Maurice he will probably dance with the lady herself at a nite club this season when he will double from George M. Cohan's "Polly."

Maurice's partners always got married on him. Florence Walton and Lenore Hughes left him in this fashion.

Moss and Fontana, who appear so devoted to each other on the floor, have had some severe differences and were considered through; but they are now back together in "This Year of Grace."

Mary Hay and Clifton Webb have also reunited and are looking for nite club work but they demand $2,000 a week salary, and would not take the Club Lido for less.

Antonio De Marco has a new partner, having lost Nina De Marco with whom he danced for some time.

Ramon and Rosita stick together since they are married. But the only two unmarried teams who have consistently stuck are Madeleine Northway and George Childs who danced for a year and a half at the Biltmore hotel, and Addison Fowler and Florenz Tamara, currently at the smart St. Regis. Frederick Mann and Frances Carpenter are another team who have managed to get along in spite of business troubles.

Many people are of the opinion that the day of the pretty girl partner who could not dance but could wear clothes well and had appeal and yet wanted a large salary, are over. Now the clubs want good dancers who really do something. Also partners who are picked for their society names are out.

Fisher's Triple Job

Chicago, Nov. 27.

After several flop tries as a cabaret the former Club Bagdad in the Pershing hotel will be re-opened Dec. 10 by John Hayes as a ballroom with Buddy Fisher manager, band leader, and master of ceremonies.

Competition includes Trianon ballroom, Cocoanut Grove and Cinderella cafe. The place will be called Pershing ballroom.

Morrissey-Miller's Nite Club

Will Morrissey and Midgie Miller, back in the big town after many adventures on the west coast, will be shortly at the reconverted Little Club.

Gus Schultze and Bunny Weldon are behind the venture.

Spitalny Indef

Phil Spitalny has been re-signed indef at the Hotel Pennsylvania, New York.

Since opening at the Statler hotel a couple of months ago the managing director, L. A. Malony, of the Pennsy, has noted a marked spurt in the gross.

Inside Stuff—Music

55 Cannings of "Sonny Boy"

Bobby Crawford states that DeSylva, Brown and Henderson's "Sonny Boy" has established an individual mechanical recording record with 55 different cannings of the same selection, exclusive of Canada.

Crawford says "Sonny Boy" has been ether-restricted.

Paper Phonograph Disc Costing 6½c

A phonograph disc made solely of paper, of 10 inch width and carrying current popular airs, may shortly go on the market. It costs 6½c to make with the probability it will be marketed at the lowest retail price yet for a record.

Now Roxy Music Co.

In deference to William Fox and S. L. Rothafel (Roxy), the standard music publication subsidiary of DeSylva, Brown & Henderson, will be known as the Roxy Music Corp. and not Sound Music Corp. This is the branch of which Erno Rapee, general musical director of the Roxy, is in charge both as composer and business executive.

The Editions Salabert Dance and Cinema Musique have been acquired by DeS-B-H from Francis Salabert, French publisher, as part of the Roxy Music catalog.

This publishing subsidiary will specialize in filmusic synchronizations, picture thematics and kindred standard type of music.

Conley Nicked for Ali

St. Louis, Nov. 27.

Larry Conley, proprietor and orchestra leader at The Tent, St. Louis' only real night club downtown, has more woe added to the recent Tent bankruptcy. Conley took it over under the hammer.

Now Mrs. Mavourneen Conley, wife of the musician, has obtained a divorce and $40 a week for the support of their two children, Robert, 6, and Mavourneen Joy, 2.

Conley and his wife were married in Dallas, in 1921.

Frolics, Chi, Opens 3 Mos. Early with Fed. Permish

Chicago, Nov. 27.

Remaining closed only nine months on a one-year federal padlock, Frolics cafe opened last week with permission of Federal Judge James Wilkerson.

Floor show was produced by Jack Laughlin of the B. & K. staff. Eddie Niebaur and Seattle Harmony Kings playing.

HERE AND THERE

J. C. Johnson, colored song writer, has been engaged by the Columbia Phonograph Co. for crooning melodies.

Tom Gerunovich and orchestra have renewed for six months at the Roof Garden, San Francisco, night club.

This is the band's second year. Gerunovich also will make eight records a year for Brunswick.

Waterson, Berlin & Snyder have discontinued their Kansas City branch. Billy Knight, in charge there, has returned to Chicago.

Laughton M. C'ing in Toronto

Toronto, Nov. 27.

Eddie Laughton, at the Capitol, Hamilton, Ont., for a year, has come here as guest m. c. at the Uptown. He replaces Red Carter.

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Radio Rambles

Husing 1st on Football

With the football season practically over All-Manhattan honors for the radio announcing games ought to go to Ted Husing of WOR.

For New York the NBC stations, WEAF and WJZ, cover the major battles with WOR apparently trying to pick its spots for equal importance while avoiding confliction. The Columbia chain (WOR) hasn't always corraled the high point of interest, but has certainly been more graphic in its detailed accounts.

Husing gets this column's vote despite that this season appears to have been Graham McNamee's best to date. NBC's other games have been split between Phillips Carlin and an announcer by the name of Mahoney, who traced Princeton through its Yale and Navy games. Carlin's football sessions rate as colorless, besides being delivered in monotone, while Mahoney had you crazy by the middle of a second period through his continuous penchant for dropping his voice to low dramatic intensity to continuously repeat "they're fighting like tigers."

Mahoney also developed a weakness for prolonging the description of a play so that he missed the next one and left the listener wondering where or if the ball had moved.

Husing uncovered the happy faculty of always being on the ball and ran far ahead of all local announcers in shooting through the scores of other games as soon as he got them, a service deeply appreciated by any grid fan. Husing and his western sidekick, Pat, shape up as corking team supplying complete information. They were smart enough not to overly dramatize their accounts, and also refrained from broad comedy attempts. Any criticism on Husing must limit itself to his zeal. He has evidently been so anxious to cover everything that he declines to rest even between ordinary line plays or when time is out. His voice becomes a bit hard on the nerves over these two-hour sessions. Husing should school himself to brief respites, as welcome on the receiving end as to the announcer.

McNamee toned himself down this season and stuck pretty close to business. No more word pictures of the setting for the game with the ball on the two yard line. Yet, there crops up point after point during games which show the NBC announcers to lack a basic knowledge of football.

In at least the case of the Ohio State-Princeton game McNamee never mentioned the condition of the field and how often does any announcer tell you the direction of the wind? This is elementary and important information which the average fan wants and should get. The rabid follower often approaches nervous prostration through these errors of omission, it being a case with him of radio simply being the best means of getting the score and nothing more.

The past season has inaugurated descriptive periods by newspaper sport writers between halves. That probably assuages the dyed in the wool bug for the indignities in the running accounts but it's doubtful if the average football listener-in is particularly interested, inasmuch as he knows he'll get it in the late afternoon dailies and Sunday papers and draw his own conclusions anyway. It's an open question whether the loud speaker habitue wouldn't rather get some of the atmosphere by the festivities between halves with the knowledge that he'll get the score of other games if holding on to the station. Why announcers, with their three helpers, don't make a determined effort to supply these outside scores will always be an aggravation.

Reporters' Assistants

And the matter of those three helpers confirms the cinch a radio announcer has in comparison to the newspaper boys covering the game. Outside of the mechanical end the announcer ofttimes has a youth detailed to him from each of the contesting schools besides his own helper. That's the threesome with the undergraduates calling off the players as fast as the announcer wants a name. It's only a matter of giving a running account and minus the worry of being held up by a slow telegraph operator.

The newspaper boys who have these telegraph operators at their elbow come next, simply dictating as the ball moves along and getting the names from the megaphone of the announcer detailed to the press box. Those men who have to write the first half between halves, then the second half after the game, and follow that with a lead, have the tough time. It's a wonder they cover a game as well as they do, and is a possible explanation of the low regard in which newspaper accounts of their games are held by undergraduate bodies. The students can't understand how so many plays are missed and names of players twisted.

Not long ago there was a certain element of cynicism in watching the press boys climbing to their places an hour or more before 2 o'clock, game time, calling for programs, getting set with their telegraph operators and technicians seeing that the radio sending apparatus was okay, with no radio announcer in sight. At 1:35 up drove a big car to the press gate, out stepped the announcer, plus spats, cane and a young lady, whom he deposited near the press box, queried if everything were ready, and started his pre-game description with his helpers.

Immediately after the game the announcer sounded off, resumed his cane and young woman, strolled to the press gate and—"Home, James." The other boys were still up there pounding typewriters under lights, sometimes pocket flashlights, for a fourth (maybe less) of the announcer's salary. What a racket!

College Men Writing

One or two New York dailies have recent varsity men writing football for them. Do they cover the big games? They do not. One paper kept a nationally known quarterback on local high school games throughout an entire season, when it was obvious he knew more football than any other two men on the staff. It's just this year that he's started to cover college games, and not the big ones, at that. A comparison of accounts on one game by Boston and New York dailies made the Manhattan stories look foolish. That was because the Beantown sheets had former Harvard football men writing, and knowing what they were writing about. The Boston stories were a revelation as concerned a running account of a football game.

Same situation applies to radio. With the exception of WOR and Husing, the other stations could and should hook on to former letter men who know the game to do their announcing. Ether descriptive accounts of football need something more than just a good voice and an ability to pronounce names. If the grid game has become so important, and the stations pride themselves on their service—make it 100 per cent. and cover these sport classics the way they should be covered. How much would the added expense of a special football announcer amount to? It's not unlikely that the stations could get former players to do it for railroad fare, and most would probably drive to the game in their own cars.

There's repeated lay comment on Vincent Lopez's latest penchant for fancy phraseology, ballyhooing each selection with some descriptive folde-rol that sounds too press-agenty to be real and negatively impressing, particularly in view of Vince's well-established and cheery "Lopez speaking" of yesteryear. Possibly an idea by the Hotel St. Regis management from whence he broadcasts. Lopez is going in for the expensive word-slinging.

Otherwise the Lopez danceology is as colorful and satisfying as ever. He is picking numbers wisely and well, contrasting the types.

With the jazz aid of the Financial Cavaliers, the Industrial Loan Co. of Union Hill, N. J., is getting its investment securities' ballyhoo over well through WHN. Band is the musical spellbinder, with a brief sales' spiel in between numbers to cinch it.

Kerry Conway, on his regular WABC broadcasting of Broadway, kiddingly commented on the floating Arthur Caesarian body in connection with Caesar's "Napoleon's Barber," current at the Roxy as a Fox Movietone.

Conway is interesting with his Broadway spiel. He threatens to ring some columnists and newspapermen for supplementary chats as part of the Conway 15-minutes regularly.

Gershwin's Hour

George Gershwin was the guest artist of General Motors on its regular Monday night broadcast, doing an all-Gershwin program with the composer contributing as soloist in the "Rhapsodie in Blue." For the first time, the "Treasure Girl" tunes were radiocast, this being a departure and circumstantially evidencing that Gershwin figures the show, because of its weak libretto, needs the ether exploitation.

It was an altogether pleasant hour. Gershwin demonstrated anew that he is as adept a keyboard artist as a tune contriver.

Von Tilzer Medley

Al Lynn and his sprightly dance band from Kee's, Brooklyn, chowmeinery, gave out plenty snappy dansapation. For a change of a pace, an old Harry Von Tilzer medley, including the memorable "Down Where the Wurzburger Flows," was sandwiched in, and sharply contrasted again to the ensuing "St. Louis Blues."

VICTOR HERBERT
WALTZ SONG
"Sweethearts"

One of Herbert's greatest numbers. Irresistible melody! A sure-fire hit! Professional Copy on Request.

Orchestration Available

G. SCHIRMER, Inc.
3 East 43rd St., New York

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"

"Blue Shadows"
"Once in a Lifetime"
"Raquel"

Sing Them—Play Them—Buy Them

ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue New York

10,000 Words Hourly

Ted Husing, the Columbia Broadcasting System's crack announcer, talks at the rate of 10,000 words an hour. Newspaper stenographers taking down Husing's play-by-play comment credit him with 180 words a minute.

It beats average court reporting and the stenogs complain it is too fast for their own transcribing.

R. C. A. and Victor Look As If Nearing Deal

Purchase and control of the Victor Talking Machine Co. by the Radio Corporation of America is more than a possibility. If the financial details can be worked out, it is more of a certainty.

RCA, being in the sound synchronization business, desires to control its own recording affiliations. Victor rates on top. It showed $12,000,000 net profit last year. In view of its international prestige and standing, the RCA-Victor deal must financially entail a staggering sum.

Victor was at first skeptical concerning the ironing out of the practical details. The RCA control would in nowise otherwise affect its business functionings of talking machine and record manufacture, excepting the control of all sound recording resources for whatever purposes and interests that RCA preferred.

There has been a community of interest between both corporations for some time, of course.

With Victor also doing all of the sound synchronization and recording work on behalf of the Electric Research Products (Western Electrical subsidiary), this circumstantially substantiates a persistent suspicion—and as persistently denied by both sides—that ERPI and RCA would ultimately come out as allies on the sound projection business. At present they are ostensible rivals, with RCA Photophone apparently in competition with Western Electric on equipment installations, production, etc.

The domination by RCA of Victor would leave ERPI (Western Electric) bereft of any recording ally. In view of Victor and ERPI's past affiliations, with Paramount, U. A., M-G-M, F. N. and others employing Victor recordings, it will inevitably lead to a tri-cornered understanding involving the phonograph company and both the electrics.

On the other hand, a report that W. E. would relinquish some of its excess sound projection machine contracts to RCA Photophone is again denied. As was a previous belief that both W. E. and RCA would split up the field, with the former installing and RCA Photophone producing.

Canned Names on National Scheme Of Distribution for All Spots

The proposal to record stellar radio programs on strips of film, similar to the Movietone process, and broadcast these records throughout the country, is the basis of a giant organization being formed in radio circles.

The proposal is to book and lease records of ultra talent, like the picture producers lease their films to exhibitors.

The hinterland stations, hungry for good programs, are the contemplated market for this type of canned entertainment by exceptional talent.

Correll and Gosden, nee Sam 'n' Henry, and now known as Amos and Andy on WMAQ, Chicago, the Chi Daily News station, are doing this very thing in a limited way. They record on phonograph disks and WMAQ sells their recordings to other stations at $50 a week for the service. Many western stations use this service. Two eastern broadcasters, WNAC, Boston, and WEAN, Providence, regularly have Amos and Andy in canned form on the air. The Chi Daily News station, WMAQ, alone has them doing their stuff in person.

The proposed sound-recorded broadcasting talent service takes its cue from this case and believes it can make it worth-while all around for important artists to record their stuff, with the usual intervals for call letters, regulation announcements, etc.

Names for Rendezvous

Beatrice Lillie and Waring's Pennsylvanians, spoken of as a nite club combination for the Rendezvous, the old Plantation, in the Winter Garden building, is being mutually investigated. Waring heard of it indirectly, with no direct proposition. Gene Geiger still has the room under lease from the Shuberts for two years on a 10 per cent. of the gross basis in lieu of rent.

Clayton, Jackson and Durante may switch into the Rendezvous, with the Silver Slipper taking the padlock any time now.

Waring's Pennsylvanians, features of "Hello Yourself," turned down the Parody as did Abe Lyman, the 48th street room being after one of these two named bands for its feature.

Waring meantime is recording prolifically for Victor and has several commercial radio irons in the fire.

ATTACK RADIO ADV.

Dubuque, Ia., Nov. 27.

Attorney General John Fletcher was asked in a communication to institute action against a Shenandoah radio company under the fraudulent advertising statutes.

Gumble's Outside Writers

Mose Gumble has signed Edgar Leslie and Jimmie Monaco as a songwriting team for three years with Donaldson, Douglas & Gumble, Inc.

The firm is calling in outside writers because of Walter Donaldson's prolific production activity.

Donaldson and Gus Kahn are going to work right after Xmas on the new Ziegfeld "Follies," after "Whoopee," which they also wrote for Ziggy, gets under way.

N. Y. U. Not on Air

Chick Meehan, New York University coach, thinks broadcasting of home games hurts the gross and has barred all NYU games off the air. Meehan cannot control out-of-town games, as with Carnegie Tech in Pittsburgh Saturday when KDKA etherized.

The broadcasters, with NYU having won its laurels indubitably, were strong for tomorrow's (Thanksgiving Day) game with Oregon Aggies but had to content themselves with Columbia-Syracuse.

Cornwell's Romance

Frank Cornwell, orchestra leader and picture house m.c., married Helen Harris, non-pro of Watertown, Mass., in St. Paul's Episcopal Church, Cleveland, last week.

A small town romance dates back several years to Waltham, Mass., Cornwell's home town. Waltham and Watertown, where the bride's parents reside, are adjacent Massachusetts municipalities. Miss Harris' father is one of the proprietors of the Club Karnak, in Boston.

Cornwell formerly conducted Irving Aaronson's Crusaders at Janssen's Hofbrau, New York, later taking over the band on his own and touring in picture houses.

NEW YORK CHATTER

(Continued from page 44)

$150,000 gross in a narrow Broadway frontage of $1,000 a month overhead.

Teasing the Boys

Frank Dolan of the News is credited with the gag which threw panic and embarrassment into the newspaper world last week. Somebody phoned 10 of the top price news men, and posing as Gene Fowler's secretary, made them offers of $300 a week to go on the Telegraph.

Knowing of Fowler's eagerness to hire all the scribbling stars in town, all the professional wise guys fell for the gag and trooped up to the carbarn. They all arrived at once and put in the afternoon trying to outstay each other. Fowler wasn't hep and finally had to excuse himself from the lingering visitors.

Nothing was said about the 15 grand contracts. A day later the laugh got into circulation.

Authors Appeased

Irving Caesar and David Freedman who wrote the book and lyrics of "Betsy" which Flo Ziegfeld presented two seasons ago, have settled their differences with Zieggy who has paid the authors the royalties. Authors say they are again on friendly terms with the producer.

A Juliet in Charge

Newspaper people invited to inspect a new sound studio last week were arbitrarily barred from the place by a legit actress making a one-reel Shakespearean talker. The queen ordered that nobody, not even the studio press staff, be admitted to the building while she was Juliet. And got away with it.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

"SILVER BELL"
BANJO ACE
SAMMY CARR
SOLOIST WITH
PAUL ASH at the New
Paramount Theatre
Brooklyn, N. Y.

ILLUS. CATALOGUE FREE

THE BACON BANJO CO.
INC.
GROTON, CONN.

Talking Shorts and Sound News Ballyhoo

Frank P. Gravatt, president of the Steel Pier, Atlantic City, has arranged for wire equipment. He will use talking shorts and Fox Movietone News next summer as outside free attractions or ballyhoo for the pier proper.

Another innovation will be the dropping of the traditional minstrel troupe in favor of a girl show.

Board Sets Five Years as Life of Park Ride Cars

Washington, Nov. 27.

Precedent has been set by board of tax appeals on the life of the cars used in park rides. In case of the Beach Amusement Corp., Venice Pier, Cal., the board ruled that the average life of the dodgem cars was five years and that the depreciation rate should be on that basis or 20 per cent each year.

Internal Revenue bureau previously held the life of the cars was 10 years and assessed accordingly.

Spanish Expo in 1929

In opening a New York office in the Steinway building, 57th street, New York, Spain will have its representative here (Mr. Ventura) round up stage and screen features for the International Exhibition of Barcelona which opens in Barcelona, May 15, 1929, and continues seven months.

It is understood that many big American interests will exhibit.

Evans Back at Luna

Herman Evans returns to Coney Island next season as amusement manager of Luna Park. He was at Luna some years ago.

At present Evans is in a New York hospital recovering from an operation for appendicitis. He expects to spend the winter in the south.

COL. BALLARD, SUH!

Chicago, Nov. 27.

Charles Edward Ballard, of the Mugivan, Ballard and Bowers triumvirate, well known in the outdoor amusement world, is now a full-fledged Colonel. And a regular Kentucky Colonel at that. He's just been commissioned to the staff of Gov. Sampson of the Blue Grass State.

In addition to his circus holdings Col. Ballard is the principal stockholder in the West Baden properties, famous spa of Indiana.

MANAGER WANTED

An experienced man, able to manage a bathing pavilion and pool on the Rockaway Coast, 40 minutes from New York. Must be able to handle the public and willing to work long hours.

EMPLOYMENT From MAY 1 To OCT. 1

In answering state age, experience, reference, married or single and any particulars which you believe may qualify you for the position.

GOOD SALARY

Write Box 88, Variety, New York

BARNES-CARRUTHERS

Fair Booking Ass'n, Inc.
121 No. Clark St., Chicago
WANTED FOR 1929 SEASON
STANDARD NOVELTY ACTS
SUITABLE FOR OUTDOORS
Largest Fair Booking Agency in America

BILLS NEXT WEEK

(Continued from page 43)

Stanley Fabian

ELIZABETH, N. J.
Ritz
1st half (3-5)
H'ynes L'hm'n & K
Ray & Dot Dean
Violet Joy Girls
Nathal
HOBOKEN, N. J.
Palace
1st half (3-5)
Kirby & Duval
Our Gang Kids
Louise Wright
(One to fill)
2d half (6-9)
Claude & Marion
(Two to fill)
JERSEY CITY
Central
1st half (3-5)
Doc Baker Co
Shapiro & Malley
(One to fill)
PASSAIC, N. J.
Montauk
1st half (3-5)
Claude & Marion
(Two to fill)
2d half (6-9)
Louise Wright
(Two to fill)
PATERSON, N. J.
Regent
1st half (3-5)
Louise Wright
(Two to fill)
2d half (6-9)
H'ynes L'hm'n & K
Ray & Dot Dean
(One to fill)

Fox-Poli

BRIDGEPORT
Palace (26)
Ina Alcova Co
Winifred & Mills
Owen McGiveney
Wm & Joe Mandell
The Wager
Majestic
2d half (29-2)
Owen & Anderson
Carl Emmy's Pets
Herbert Faye Co
Wally Sharples Co
(One to fill)
HARTFORD, CT.
Capitol (26)
Marvel Co
Ritz Bros
Frank Farnum Co
Palace
2d half (29-2)
Lawton
Abe Reynolds Co
Chaz Chase
H Hutchins Co
NEW HAVEN, CT.
Palace (26)
Al B White's Ens
SPRINGFIELD
Palace
2d half (29-2)
Dancing Princess
College Flirt
Jimmy Savo
Diane DeMarr Co
(One to fill)
WATERBURY
Palace (25)
Templeton Bros Co
Harry Breen
Pat Rooney & Bent
WORCESTER
Palace (25)
Champaign & H Sis
Georgie Price
Al Vann Gang

LONDON
Week Nov. 26

FINSBURY PARK
Empire
Aloma
LONDON
Hippodrome
A Good Girl Rev
Victoria Palace
H Darewski Bd
Lily Morris
H Claff & Wager
Terpsichore
Victoria Girls
Max Wall
Anartos
Polly Meadows
Chas Ancaster
NEW CROSS
Empire
Hullo Tommy
STRATFORD
Empire
Odd Lots

PROVINCIAL
ENGLAND

ABERDEEN
H. M.
Amateurs
BIRMINGHAM
Empire
Taro Naito
Dolly Elsworthy
2 Bobs
Arthur Conquest
Miguel Galvan
Fred Santley
Les Pierrotys
Jerez Bros
Grand
Good Turn D's'rves
BLACKPOOL
Grand
She Walked in Sl'p
Opera House
Amateurs
BRADFORD
Alhambra
Trix Sis
CARDIFF
Empire
Cl'wns in Cl'ver R
EDINBURGH
Empire
Lady Mary
GLASGOW
Alhambra
Desert Song
Empire
Splinters
HANLEY
Grand
Bogus Prince
HULL
Palace
Lumber Love
LEEDS
Empire
Short & Dalziel
George Hurd
Leo Sax 3
Harry Tate
Pierce & Roselyn
A C Astor
Talbot & O'Farrell
Gandey's Circus
Royal
Mr Cinders
LIVERPOOL
Empire
Show Boat
MANCHESTER
Palace
White Camellia
NEWCASTLE
Empire
Hit the Deck
NEWPORT
Empire
Brown Birds' Rev
NOTTINGHAM
Empire
League of N'ghbors
Royal
Oh Kay
PORTSMOUTH
Royal
St John M Harvey
SALFORD
Palace
Un Vent de F'lle R
SHEFFIELD
Empire
Shake Your F't Rv
SOUTHSEA
King's
The Monster
SWANSEA
Empire
Hal Swain's Bd
Beryl Beresford
Rio & Santos
Keith Wilbur
Frank Tully
Edgar Curtis
Andree & Curtis

Cabarets

NEW YORK

Casanova Club
Helen Kane
McCarthy Sis
Olive McClure
Morton Downey
J'n Carter-Waddell
Jerry Friedman Or
Chateau Madrid
Jack White
Lillian Gordon
Art Brown
Vaughn & Vesthoff
Alice Boulden
Club Barney
Walter O'Keefe
Hale Byers Orch
Club Lido
Rosita & Ramon
Chic Endor
H Rosenthal Orch
Club Monterey
Vic Allen
Otto Walker
Jerry Osborne
Frankie Morris
Norma Maxine
Ray Kossar
June Clark Or
Club Richman
Harry Richman
Frances Williams
Aaronson's C'm'd'rs
Hotel Ambassador
Yacht Club Boys
Van Der Zanden Or
Hotel Biltmore
Northway & Chi'es
B Cummins Or
Mirador
Roy Mack Rev
J & M Jennings
Bee Jackson
Evelyn Martin
Marguerite Howard
Arthur Gordoni
Shields & Young
Meyer Davis Orch
Oakland's Terrace
Will Oakland
Landau's Bd
Park Central Hotel
Cliff O'Rourke
The Carltons
Ruth Williams
Ben Pollack Or
St Regis Hotel
Vincent Lopez Or
Fowler & Tamara

CHICAGO

Alabam
Dale Dyer
Kitty Cohan
Mike Harvey
Lilalulu 3
Dottie Dale
Willie Tyler Bd
Blackhawk
Coon-Sanders Bd
College Inn
Ben Blue
Ray Miller Bd
Blew Blowers
Golden Pumpkin
Johnnie Ryan
Cecil Lehman
Babe Sherman
Thelma Terry Bd
Granada
Guy Lombardo Bd
Green Mill
Suzanne France
De Carlos & Louise
Gray & White
Billy Gray
Sol Wagner Bd
Lido
Tex Morrisey
Hank
Myrtle Lansing
Gladys Mitz
Kay Davidson
Joe Allen
Oriental Davis
Al Manning
Viola Colitz
Lustig & Dure
Bee Kinston
Bubbles Holden
Nicholas & Honore
Jack Housh
Ed Van Bd
Palmer House
Ralph Williams Bd
Royale
Eddie Cox
Nellie Nelson
Madelon McKenzie
Gypsy Lenore
Ethel Boyer
Roy Sedley
12 Boila G
Don Morgan Bd
Terrace Garden
Lew Jenkins
Ward Sis
Ann Williams
De Liberto 3
Art Kassel Bd
Turkish Village
Al Gault
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd
Vanity Fair
Buddy Whelan
Jane McAllister
Dolly Sterling
Charlotte Van Dae
Jean Antrim
Edna White
Emma Adams
Mary Graham
Keith Beecher Bd

WASHINGTON, D. C.

Astor
E Dougherty Orch
Carlton
Meyer Davis Orch
Chantecier
Walter Kolk
Meyer Davis Orch
Club Madrillon
Betty Lee
J O'Donnell Orch
Hamilton
St'kl'd-B'mbr'st Or
Joe Bombrest
Leonee & Loeth
Lotus
Irv Boernstein Or
Swanee
McWilliams Orch
Ivy Stevens
Ann Morris
Venus
C Wright Orch
Wardman Park
Max Lowe Ent
Meyer Davis Orch

Blumenfeld Quits Sun Fair Dep't.

Chicago, Nov. 27.

Herman Blumenfeld has resigned as head of the Gus Sun Fair department in Springfield, O.

"Our Greatest Chance"

(Continued from page 5)

were active in supporting Mr. Hoover.

Senator Brookhart was careful in what he said. He read a prepared speech that went no further than to outline the two already existing features in his bill, the abolishment of compulsory block and blind booking. He added that he hoped also to include the killing off of the present method of arbitration.

Hudson's Friend

Representative Hudson was not so careful. He said that the pictures needed fixing but that the word censorship was repugnant to him.

He liked "supervision at the source" better, after the Canon lead him to it.

He stated that exhibitors had told him that the methods of buying pictures forced them to show the objectionable ones. He also stated that "his friend, Gov. Milliken, just last week, had told him it wasn't so." Representative Hudson went on record as stating he believes in the exhibitor as against "his friend Gov. Milliken."

The Congressman practically verified one of the inside stories of the closing of the last session of Congress to the effect that he didn't know what the bill brought to him by Canon Chase was all about. Story had it that Mr. Hudson had been assured of such a wave of support behind the measure that he would realize its importance. He stated that he had expected evidence of that support and enlightenment on the provisions of the bill during the past summer but that "evidently members of the organization were occupied with other matters."

One speaker scheduled for the Monday night gathering was Senator Thomas Walsh of Montana, who has a resolution before the judiciary committee to investigate the entire picture industry. The printed programs stated the Senator had not yet accepted the invitation. He wasn't there.

Rembusch's Reason

Questions put to Frank Rembusch failed to bring enlightenment as to why this indie exhibitor had spent carfare from Indiana here plus the $3.50 gate. His only answer was "you'd be surprised."

Several interesting angles to observers at the present session was the appearance of the news service reporters including a feminine A. P. scribe. For five celebrations all the Canon could count on were a few trade paper reporters sticking around just to check up. He then bemoaned the lack of publicity and charged "sinister influences" as controlling the press.

Others commented on the appearance in Washington of both Charles Pettijohn and Gov. Milliken of the Hays organization plus a publicity man for that organization liberally handing out mimeographed statements of women and church leaders in opposition to the Canon.

Also the prominent places on the rostrum occupied by many of the political parsons credited with the successful Republican vote getting in the south.

The Brooklyn reformer noted all this, too, and repeated his opening statement that "this is our greatest chance in 10 years."

Session will close tonight with the usual speakers on the usual subjects, however, not including Canon Chase's former pet censoring measure. That was not mentioned last night nor is it scheduled in to be referred to in any of today's speeches.

It seems to have gotten lost in the shuffle or maybe the answer is in a story the Canon told:

When he put over the anti-racing bill in New York a wise political friend told him to ask for everything and expect to get what he really wanted in another way. The "another way" seems to be in the Hudson bill in the House as fixed up after Senator Brookhart introduced it in the Senate.

Obituary

EDWARD CONNOLLY

Edward Connolly, 73, veteran actor of the early screen days, died Nov. 21 at his home in Hollywood following an attack of influenza.

Mr. Connolly, born in New York, was formerly a reporter on the New York Sun. For the past 14 years he has been a contract player with M-G-M and its predecessors. He first entered show business in 1885, with a Kansas City stock company. He was starred in New York in "Shore Acres," and appeared with Edna May in "The Belle of New York." He also appeared in the London company of the latter. He appeared with Fritzi Scheff in "Babbitt," with Nazimova in "Wild Duck," and was starred in his own production, "Marse Covington."

Mr. Connolly's first picture work was with Mary Pickford in "The Good Little Devil." He went to the Metro lot for a part in Rex Ingram's "Four Horsemen." He had just completed a part in "Desert Law" for M-G-M when taken sick. Deceased is survived by a widow.

MRS. MARTHA J. McC. AMSDELL
(Martha Carl)

Mrs. Martha J. McCann Amsdell, wife of William J. Amsdell, now a stock company director, died suddenly at her home, 149 Central avenue, Albany, last week. Mrs. Amsdell was known on the stage as Martha Carl. She and her husband played in the Bert Lytell stock company, Albany, about 15 years ago.

She attracted attention in her roles of Mrs. Schultz in "Mrs. Wiggs of the Cabbage Patch." After leaving the stage Mrs. Amsdell became active in presentation of amateur plays. Mrs. Amsdell began her career in Albany, when her work was noticed by Robert Vignola, movie director. She joined the Empire company and traveled through the east and west, during which she met and married Amsdell.

IN MEMORY OF
My Beloved Wife
EFFIE HARTWELL
Departed This Life Dec. 4, 1924
May Her Soul Rest in Peace
BILLY POTTER

JOE PERRY

Joe Perry, 42, died Nov. 21 in Detroit of acute indigestion. He had been in excellent health prior to his arrival in Detroit with his Mutual burlesque show, "French Models."

Joe Perry was one of the Mutual's most popular producers. He had been with the circuit four years.

With Mr. Perry at the time of his death was his wife, Viola Elliott, the show's principal woman.

Besides the widow he is survived by a son and brother. Miss Perry will be out of the show for a few days.

TOM PATTS

Tom Patts, 43, aerialist, who with his wife formed the team of the Aerial Patts, died Nov. 25 in Grant Hospital, Chicago, following on operation for gall stones.

The Patts were internationally known, although an American act. Tom and Vera Patt did a breakaway trapeze turn and spent most of their professional life in vaude, playing fairs when not booked otherwise. Besides the widow, a seven-year daughter survives.

Interment in Grand Rapids.

THOMAS G. BEATIN

Thomas G. Beatin, assistant manager Roselle (N. J.) Park theatre, was shot and killed in Baltimore Nov. 25. A news account of the shooting appears elsewhere in this issue.

In memory of my beloved Father
"POP" ROSENBAUM
who left us Dec. 2, 1927
ED. ROSENBAUM

Mrs. Oscar Miller, 44, mother of Patsy Ruth Miller, screen actress, died in Beverly Hills, Cal., Nov. 23 of heart disease.

Her husband and son, Winston, in pictures, also survive.

William Mendelssohn, 36, formerly associated with the United Artists offices, Los Angeles, and brother of Felix Mendelssohn, Chicago M-G-M office, died Nov. 20 in Chicago.

Emil Kraut, 55, engineer at the Capitol theatre (legit), San Francisco, died of heart disease at his home Nov. 22. A wife survives.

The mother, 75, of B. A. Rolfe, died in Brasher Falls, N. Y., their home town, last week of natural causes. The showman's father, A. B. Rolfe, survives.

The father of Manager Adams, Pantages theatre, Newark, N. J., died recently.

The mother, 62, of Evelyn Phillips, vaudevillian, died Nov. 10 in New York.

In memory of our dear Husband and Father
Died Nov. 30, 1926
May he rest in peace.
ANNIE FRIDKIN
AILEEN FRIDKIN
LEO FRIDKIN

DEATHS ABROAD

Mattia Battistini, 71, Italian barytone, died at Rome.

Dino Chiapponi, 38, died suddenly at Parma, Italy, while conducting his orchestra in a picture theatre.

LITERATI

(Continued from page 29)

West, which goes from weekly to bi-weekly, and Cowboy Stories, formerly published twice a month, which will come out monthly hereafter.

Newest air story magazine, Air Adventures, has Casey Jones as editor.

Harry Wallace, Syracuse newspaper man, is turning actor and opens in the Western Co. of "The Front Page" in Indianapolis, Nov. 22.

Nelson A. Crawford, for over three years dispensing information for the Department of Agriculture in Washington, has resigned to become editor of Senator Arthur Capper's (Kansas) Household magazine.

Branch Plant

Chicago Daily News has purchased a site on the northwest side of Chicago to establish a branch plant. It is planned to print papers there, to eliminate truck distribution to that district.

At a recent count of the membership of the Authors' League of America, the number reached 2,094. For the first time organization is operating without a deficit. Money goes mostly for relief for writers in need.

R. P. Messel, at one time a London newspaper film critic, has written a book on the motion picture, called "This Film Business." Messel goes into the subject seriously, mostly from a British viewpoint. He's optimistic about the future of British films.

New literary editor of the Chicago Daily News is Howard Vincent O'Brien, the author. O'Brien succeeds Robert A. Ballou, who in turn succeeded Harry Hansen now serving in the same capacity on the New York World.

Dell company is getting out another fiction monthly, to be called "Sky Riders." It's the 'steenth mag to be devoted to air stories.

VARIETY'S CHICAGO OFFICE
HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

Will Mahoney plus a good show at the Palace this week. A mopup for the dancing comic. With the Sir Jos. Ginzberg in the other seven spots Will Mahoney would still make a great show.

Next in local importance was Allan Dinehart, well known here, in a revival of his vaude sketch, "Meanest Man in Town." Dinehart replaced Mrs. L.slie Carter on the bill and had worthwhile assistance from Grace Bennett.

Dave Bernie's orchestra was just this side of notable results. Dave is using the talking picture idea with Ben. All talking done behind the screen, and perfectly timed. At start of the act some of the boys were still in coats and hats, carrying out the screen gag. Bernie's flip announcing is uncertain for this town. Featured in the orchestra were Maxwell Covert, vocalizer and La Motte, acrobatic dancer. Dorothy Slane, dancer, and Caroline Burns, s. and d., also helped to pace.

Medley and Duprey, veteran combo, were among the best in returns. Act made a capable comedy balance in the first half for Mahoney in the last. Rogers and Wynne, deucing, is a dance turn by boy and girl who later bring out a greyhaired couple as mama and papa for some old-time hoofing. Gag is surefire. Ray Huling and Charlie, trained seal, opened intermission. Important spotting for this sort of act, but it held.

Opening were Rubio Sisters, hand to hand and head to head balancing team. Okay. Pedro Rubin's Mexican dance revue, with Rubin and two girls in native routines, assisted by a prima and pianist, closed. Attractive setting to back the talent. Entertaining bill.

Bing.

State-Lake

Plenty of unit idea at the State-Lake this week. Two separate units divide the bill with just two outside acts, Fantino Sisters, acrobatic novelty opener, and Bartram and Saxton, vocal duo. Reaction of a Sunday morning audience, thawing out from the first cold snap of the year, was unfavorable to the entire layout. One unit might have got by where the two put together failed to hold. Too long, show running over two hours, and shy on entertaining values.

Don Humbert, songs and guitar strumming, was first unit member, filling the "deuce." Clever with the instrument, this boy. Dance flash followed, led by Jeanne Fuller and the Fuller girls. Girls nicely costumed and routined for classic interpretations. Charlotte Murray, prima, filled in vocally. Frank Hunter and Mae Percival, around whom the first unit is built, started off with their own turn and faded in with the rest later. Hunter's wop tongue twisters got by in his specialty, but was lost in the conglomerated episodes. "Vanishing Maid" closed this unit in a cycle of more dancing by the gals, additional hoke lines by Hunter, another solo by Miss Murray and a statue illusionary trick. Not so hot.

Bartram and Saxton next, with a batch of songs, and grabbed a few legitimate encores. On the closing end was the Dan Fitch unit, minstrelsy minus novelty. Recently caught in a neighborhood house to fair results. Company of 23 includes 12 males, eight gals and a couple of fleet-footed hoofers besides Fitch himself. Screen feature, "Romance of the Underworld" (Fox). *Loop.*

American

Usual seven showing acts here Wednesday night and a fair layout for the family customers to pick from. Versatility, at least, no two turns being alike. That's something other bookers can afford to check.

White Bros. (New Acts) were openers. Colored hoofers, carrying two girls, in the regulation strutting stuff. Estelle Ramsey, piano single around for years, still knows her keyboard. Her forte is at the ivories rather than in song. Three Gypsies, two men and a girl, almost straight vocalizing. Some finishing Russian footwork at the finish saves the rest as voices are indifferent.

Weber and Woolsley Revue, next. Weber and Woolsley are a couple of boys who mix it for comedy. Revue is a cutie in a yellow dress with highly rouged cheeks. Boys do all the reviewing with the gal the objective. Weber looks like an acceptable comic. Danders and Smith (New Acts), male singing duo, liked.

Dunlay and Merrill, mixed comedy team, are old timers. Snap repartee scores as well as hoke rube jibes. Rube thing always okay out here. Bringing up the rear was Victor and Mazeta Revue (New Acts). Four gals and a man. Not yet in shape but something can be done. *Loop.*

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Academy

Paul Levan and Thelma come out in goofy costume. They sing a bar of a goofy ditty. Paul picks up a cig stub and tries to light it. Match won't work. It's a nail. Yeah, they go to full stage and girl strips to tights. Paul builds up three tables and a chair and falls down with them. Somewhere a drunk snores.

Bonnie and Blair (New Acts) have a special roof drop. They sit on a bench in front of it and sing and tell gags. Now 7:18 and drunk still snoring.

Bill Francis paints big eyebrows on his face for comedy and juggles things while he talks. Bill is a nice little act, but the drunk is still snoring.

Keefer and Alberts look like they've been working together since pictures went out of the fur business. An outdoor drop is used, and the woman is dressed in a mammoth evening gown of red. The comic wears a golf suit and Dutch accent. It's 20 minutes to eight, and the candy ballyhooer is tiptoeing up the aisles whispering so he won't disturb the act or the drunk.

Nagle's Revue contains five chorus girls and two men in red shirts for fiddle and piano. Nagle should never have put his name on this. One girl kicks another in the leg and they all laugh. Drunk goes out.

The candy ballyhooer promises you a hatbox if you get a lucky number. What man between jobs wants a hatbox?

"The Adorable Cheat" (Quality) feature. *Bing.*

"Judy" Harlan, all-American fullback from Georgia Tech, is breaking into the picture business at the First National Exchange here, where he recently was put in charge of the poster and shipping departments. Harlan's father is a big official at Armour's Packing Co.

"Singing Fool" is set to open simultaneously at Marks Bros.' Granada and Marbro, Jan. 5. Picture will be shown for two weeks at each house with no stage shows at either.

American Theatrical Hospital will hold its annual benefit performance this year at the Erlanger, Dec. 9. Dr. Max Thorek is in charge of the affair.

Nat J. Blumberg has sold out his interest in the Vander Vaart theatre, Sheboygan, Wis., to L. P. Larson of the United Scenic Studios.

Expansion plans by W. S. Butterfield theatres includes four new houses in Michigan.

Jackson Theatre Company by Butterfield and business men of that city for a 2,000-seat house; 2,200-seat house in Muskegon; a hotel, stores and theatre building for Ionia, and 1,000-seat house for Sault Ste. Marie.

Johnny Conrad, music publisher, has taken his 10-year-old daughter to the coast for a screen test.

John Benero, formerly of the Studebaker staff, is now manager of the Playhouse for the Chapin estate.

Mrs. Leslie Carter cancelled this week at the Palace, stating she has an infected knee.

Johnnie Ryan opened as m. c. at the Golden Pumpkin cafe in Chicago. Floor show includes Banks Sisters, Cecil Lehman, Dolores Sherman, Shirley Jane and Thelma Terry's Playboys.

Great States Theatres Circuit has taken over the former "B" theatre on North Broadway, Aurora, Ill., and renamed it the Broadway with a second-run film policy, switching the former Strand bookings to that house. Strand becomes the first-run house, since the destruction of the old Rialto theatre. The Fox continues vaudefilm.

MONTREAL

Palace—"Red Dance (Fox).
Capitol—"The Awakening" (U.A.).
Loew's—"Her Cardboard Lover" (M. G.).
Imperial—"Waterfront" (F. N.).
His Majesty's — George Robey Company.
Princess—"Simba."
Gayety—Burlesque.
Orpheum—"Tarnish" (stock).
Strand—Films.
Empress—Films.

Capitol is the next house to go talker. It is stated the Capitol will be wired in time to put over its first talker about the end of December, and that the house will not be closed during the process.

Princess, one of the two legit houses here, is in pictures for the next two weeks with "Simba," at $1.50 top. Theatre is cleaning up on Sunday afternoon concerts. Last Sunday Mischa Elman, at $3, played to capacity.

Trinity Players, nearest thing to a little theatre movement in this city, are having a successful season. Basil Donn, local impresario, is directing.

Sid Chalu has succeeded Phil Hazza as local manager of Educational here.

Porte St. Martin French players, delayed in their return to Paris, filled in with a week at the Princess and did very well with two for ones.

DETROIT

By JACOB SMITH

Shubert-Detroit — "Lovely Lady." Dec. 2, Peggy Joyce in "So This Is Love."
Bonstelle — "White Headed Boy," two weeks.
Shubert-Lafayette—"Grand Street Follies."
Cadillac—Burlesque.
Cass—"The Silent House."

Pictures

Michigan—"Three Week Ends."
Capitol—"Show Girl"-Lew Cody on stage.
Adams—"Wings." "Singing Fool" opens Saturday.
Fisher—Second week, "Outcast."
Oriental—"Red Lips."
Fox—"River Pirate."
United Artists—"The Awakening."
Madison—"Wedding March."

Cohen Brothers are playing names at their Hollywood theatre. This week Sophie Tucker. First time a neighborhood house here has gone so strong for expensive talent.

Lester Briggs, proprietor of the Oriole Terrace, will erect a building on Woodward avenue, directly across the Ford administration building, to contain a dance floor capable of holding 2,000 couples. Strauss financing. Ready next May.

Sheriff Ira Wilson has ordered closed eight of the leading cabarets in Ecorse. Charges are the selling of liquor.

Schwab and Mandel will present "Follow Thru" at the Cass Dec. 17. Due to open in New York Jan. 10. Ray Henderson doing the music; Lew Brown the lyrics; Bobby Connolly the dance numbers; Donald Oenslager doing the stage sets.

"Masked Countess" is playing two weeks at the Florentine room, Hotel Addison.

First day and date picture at Kunsky first-run houses will be experienced next week, when Lon Chaney, in "West of Zanzibar," plays both the Fisher and Capitol theatres.

Ross Hubbard has booked Argentina, Spanish dancer, for Orchestra Hall Dec. 10.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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MEMPHIS	60	TORONTO	59
		WASHINGTON	60

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Herman Kersken, manager of the California and Mission (West Coast Theatres) San Jose, laid up with a severe attack of flu. George Roesch, press agent at the new Oakland, at bat during the illness.

Recognized and approved by the French Government for the first time, Andre Ferrier opens his season of French plays at the La Gaite Francaise Nov. 30. During the season 54 performances will be given.

Liborius Hauptman, concert violinist, is now program manager for Radio KYA. Andy Russell replaced Billy Sherwood, resigned, as chief announcer.

Baron & Nathan are opening their new Daly City (pictures) Nov. 27. Seats 1,250.

Armida added to Fanchon & Marco's "Night Club" idea at Warfield.

Following its six weeks' engagement at the Geary, ending Dec. 1, "The Squall" is being returned to the Belasco, Los Angeles, by Belasco & Butler, producers. This is their first return of one of their own produced attractions. "The Squall" played five weeks at the Belasco to big business before coming here. Phil Bruner is in advance, with Walter Sachs back.

Carlton Miles has launched a Henry Duffy Aviation Club as an exploitation stunt in the Northwest. Buttons are being distributed to all boys who make application in Vancouver, Seattle and Portland. Prizes will be given for the best home-make miniature planes.

Dick Marshall, Duffy's gen. mgr., has returned from New York.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—"Parkdale Jollies of 1928" (Amateur).
Princess—"Q Ships"; Grand Opera next.
Victoria — "That Girl Patsy," stock.
Empire—"Queen Victoria" (Keppie stock).
Shea's Hip—"State Street Sadie"; vaude.
Pantages—"Do your Duty"; vaude.
Uptown — "Man Who Laughs," stage show.
Loew's — "Woman of Moscow" vaude.
Tivoli—"Lilac Time."
Exhibition—Royal Winter Fair.
Palace—"Beggars of Life"; vaude.
Capitol — "Captain Swagger"; vaude.

Report of United Amusement Corp. for year ending Aug. 31, 1928, shows increased operating profits of $90,000 over 1927, after writing off generous allowances to depreciation. Total profits for the year were $245,582, highest in the history of the company. Rate was $4 a share earned on common stock, more than double that of last year.

New stock outfit taking over Victoria here includes Helen Kingsley, Ernest Woodward, Jean Hartryce, Louis Scott, Edward Blainie, Viola Kane, Helen Robinson, and Jack Soames. Claude Miller is director.

Canadian Educational Films, Ltd., staff changes include the following: R. W. Wilson, salesman, Toronto, to Winnipeg as branch manager; Jerry Kirkpatrick, branch manager for U. at St. John, N. B., to be branch manager for Educational; S. A. Chalu, branch manager, Winnipeg, gets same post in Montreal; Phillip Hazza, branch manager at Montreal, to be eastern supervisor with office in Toronto; M. M. Williams, salesman for Columbia, Detroit, to be salesman for Education, Toronto; Norman Smith, salesman for Fox, Portland, Ore., to be salesman at Winnipeg.

Looks like the Tivoli is off British pictures since wiring. All the best English stuff was formerly spotted here, with Tom Daly usually mapping out entire Canadian campaign. Since wiring, the overseas stuff has not been used at all, but is likely to go to Pantages.

Crescent, picture house, Westville, Nova Scotia, destroyed by fire. Loss $30,000. Dark when burned.

Shareholders of the Capitol, Windsor, have ratified agreement of sale to F. P. for $250,000.

C. J. Shaw arrived Monday from Glasgow, Scotland, and immediately stepped into his job as manager of the Star (pictures) Carleton Place, Ont.

Harry Walker, formerly manager of the Crystal Palace, North Bay, has opened a 425-seater at Sault St. Marie, Ont. This one is his own.

Plans for the new F. P. house in Quebec City, not yet authorized by city architect, call for 2,000-seater. To be wired.

OMAHA

By ARCHIE J. BALEY

Ray Jones, formerly manager of the Met in Houston for Publix, has taken over the Riviera here. He succeeds Harry Watts, manager of Blank circuit, who has gone into business for himself.

Riviera losing m. c. Paul Spor, going to Capitol, Des Moines. Jay Mills of Des Moines house replaces Spor in Omaha.

Downtown theatres all open again. Recently, World Realty opened the Empress, dark for a year, with a tab musical. Sun is playing catch-as-catch-can pictures for as many days as they will hold. Riviera, World and Rialto about holding own with Orpheum stepping up little since new management handing it better vaude bills and pictures.

Ruth King, with Brandeis stock, crashed with story about alienation suit filed by the wife of her former leading man, George Sherwood. Miss King is here indefinitely with her husband, Ward Hamilton.

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By HARDIE MEAKIN

Belasco (Shubert)—Cook's musical stock. "No, No, Nanette"; next, "Wildflower."
National (Erlanger-Rapley)—"Whoopee"; next, "Bachelor Father." Dec. 10, "Jim the Penman"; 17, "Beaux' Stratagem."
Poli's (Shubert)—"Queen's Husband"; next, "Night in Spain."
Gayety—Stock burlesque.
Strand—Mutual burlesque.

Pictures

Columbia—"Woman Disputed."
Earle—"Oh, Kay."
Fox—"Romance of Underworld."
Little—"At the Edge of the World" (Ufa).
Met—"Home Towners" (2d week).
Palace—"Masks of the Devil."
Rialto—Dark.

Looked for a while as if Cook's musical stock wouldn't start as per schedule at the Belasco, due to arguments with the various unions. Adjustments were reached at the last minute.

Opening the sale at six a. m. on Thursday, Ziegfeld's "Whoopee" had a $16,000 take in two days. To make it good the Sunday night performance, practically sold out the first day, had to be called off because show couldn't be gotten in and hung in time. A long squawk from those who stood in line when they had to repeat to make exchanges for other nights. Time honored mail orders of the town were dispensed with.

Next Monday Washington gets its first indoor circus. W. H. Hill's two-ring outfit comes to the President, white elephant house of the town.

Paul Whiteman's orchestra is in for two concerts Dec. 15 at the 6,000-seat auditorium.

Betty Lee, of Cook's stock, is doubling into the Madrillon.

Washington Post has temporarily discontinued Nelson Bell's Behind the Screen column. Pre-holiday advertising reported to have crowded it out until after the first of the year. Bell was formerly p. a. for the Crandall chain of houses.

Drama Guild of Washington has just been launched. Previously such attempts have died. This time plenty of cash subscribers.

Switch in plans brings David Idzal into the local Fox house to succeed Harry Greenman when the latter leaves around Dec. 1 to have charge of the new Fox in St. Louis.

Idzal will function in Philadelphia and here, with Joseph LaRose continuing to produce for both houses.

N. D. Golden, assistant chief of the picture section of the Commerce Department, is now in the Walter Reed Hospital. His appendix is to be cut out after the usual period of preparation.

MEMPHIS
By WALTER D. BOTTO

Loew's State—"Masks of the Devil" and vaude.
Orpheum—"The Night Watch" and vaude.
Pantages—"Lonesome" and vaude.
Loew's Palace—"Beggars of Life."
Strand—"The Home Towners."
Auditorium—"Simba."
Princess—"See You Later."

Loew's has the following pictures tied up here: Paramount, Metro, U. A., Warners and Fox. Loew's State, Loew's Palace and Pantages all have sound now.

New Orpheum is the only theatre with a silent screen.

Lyric opened Monday with musical stock. This is the town's old combination house.

State Supreme Court has decided with the local Censor Board in an appeal to the higher court. Lower Circuit Court held that the Censor Board did not have full authority to stop a performance of "Ben Hur" when it was playing an engagement at the Lyric.

A big effort will be made in January to have the Legislature pass the Sunday show bill again. There is hope that Gov. Horton will sign it. It was vetoed before by former Gov. Peay.

BALTIMORE
By BRAWBROOK

Maryland—"Trial of Mary Dugan."
Ford's—"Volpone."
New Garden—R-K-O vaude.
Hippodrome—R-K-O vaude.
Gayety—"Night Club Girls."

Permanent closing of Riverview Park, recently sold for a manufacturing site, leaves the major local suburban amusement park field to Carlins. Harry Van Hoven, identified with the latter park during the best years of its career, has been signed as manager for the park for next season.

Frank Gilbert Eney, former usher at the local Lyric, surprised patrons of the Baltimore Symphony at the opening concert by appearing on the stage instead of in the foyer. Eney, 21, is now a contra bass in the symphony orchestra.

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SYRACUSE, N. Y.
By CHESTER B. BAHN

Wieting—Dark. Next week, "Simba."
Keith's—Vaude, pictures.
Temple—"Hindu Belles," Mutual burlesque.
Savoy—Tom Phillips' Burleskers, stock.
Syracuse — Independent vaude, films.
Strand—"Outcast."
Empire — "Fazil"; extended engagement.
Loew's State — "Masks of the Devil."
Eckel — "Moran of the Marines" and Vita.
Brighton—"No Other Woman."
Riviera—"Lonesome" and Movietone-Vita.
Rivoli—"Painted Post."
Regent—"Hawk's Nest" and "Open Range."
Harvard — "Horseman of the Plains" and "Telling the World."
Palace—"Good Morning, Judge.'
Swan—"Patent Leather Kid."

Lewis Parmenter, former legit and stock actor and director, is now touring with the Little Theatre Party for the Royal Lyceum Bureau. Group includes Katherine Banks, Neil Huntzinger, H. M. Gill, W. E. McDonald and D. S. Whitney.

With Mutual taking on the Temple here as a week stand, the Richardson, Oswego, has been scratched. Future of the Schine house is uncertain.

Oliver-Canton stock will open at the Hip, Oswego, Nov. 29. Bills changed twice weekly. Headed by Jack Ranke and Bessie Hunton. Otis Lyle Oliver directs; Ralph Canton company manager.

Dolly La Salle, new soubret, opened with Savoy stock Sunday.

CLEVELAND
By GLENN C. PULLEN

Ohio—"Beaux' Stratagem."
Hanna—"G. V. Follies."
Little—Rep.
Alhambra—Stock.
Gordon Sq.—Stock.
Play House—Rep.
Columbia—Mutual bur.

Pictures

Stillman (wired)—"Fool" (5th week).
Palace—"Adoration"-vaude.
Allen (wired)—"Masks of Devil."
State (wired)—"Haunted House"-stage unit.
Hip (wired)—"Man Who Laughs."
Cameo (wired)—"Show People" (2d week).
Keith's 105th—"Night Rider"-vaude.
Uptown—"Foreign Legion"-vaude.

Irons & Clamage may open stock burlesque here. It is said they are negotiating for the Oriental, owned by Universal. Columbia only burlesque emporium at present.

Little has engaged Georgette Cohan as guest star in current stock production of "The Rubicon."

Uptown, Variety's new 3,500-seated neighborhooder, opened Nov. 19, with overflow. House starts talker policy Thanksgiving, using first Photophone installation in Ohio.

Watson Sisters last week opened new season at Keith's Palace after five months in Canada. Their summer resort venture on the other side of the International Bridge, Niagara Falls, was a flop, they said.

Oakland theatre, Marion, O., recently purchased by W. C. Barry from John Huebner, receiver for Oakland and other Rueben Maxson enterprises.

A 27-year lease on the State, Lima, O., has been taken by Dan Kirwan and Ad Ritzler. They also took a 10-year lease on the Faurot Opera house, according to reports, which will reopen with a talker policy.

Grand, Ironton, owned by Ralph W. Montain and Dr. J. W. Lowry, has been leased to a New Orleans company which operates a chain of 16 houses in southern Ohio and West Virginia.

TOLEDO
By E. H. GOODING

Palace—Stock.
Keith's—Vaudfilm.
Rivoli—Vaudfilm.
Vita-Temple (wired)—"Midnight Taxi."
Pantheon (wired)—"Outcast."
State (wired)—"Four Sons."
Valentine—"West of Zanzibar."
Princess—"Fleet's In."
Empire—Mutual Bur.

Good tieup on Maurice Francill, radio wizard, brought the crowds out for Manager Howard Feigley at the Rivoli last week. News-Bee gave page 1 feature space to Francill's street car stunt, witnessed by almost as large a crowd as turned out to welcome back the 37th division.

Edward H. Smith, character actor with the Wright Players, stock, at the Palace, is gaining fame as a diner-out. Nearly every luncheon club in the city has had him give a skit or two in exchange for a feed in the last few weeks.

Sound pictures have created a rage all their own here. "Wings" ran three weeks, "Singing' Fool" three, "Lilac Time," "Show Girl" and "Terror" each two. State, technically neighborhood house, latest to go all-sound. Only neighborhood first run in city.

Mrs. Rose Mehrman, proprietor of the Miami Inn, roadhouse, raided some time ago, sentenced by Judge Killits in federal court to 21 months in Howard prison, R. I. Liquor charge. Abe Lubitsky and Max Richland, proprietors of East Bay Shore resort, combo dance hall, night club, etc., got two years each in Atlanta on similar count.

Irene French, "Miss Broadway" of 1926, and once in Carroll's "Vanities," here last week introducing "scanties," new lingerie styles, at downtown department store. Demonstrations for women only, which raised a howl from the males.

Alphonsa Augusta Fischer, associated for years with her cousins, J. Fischer & Bro., music publishers, and with her father's music store here, died Nov. 16. Well known at national conventions of sheet publishers.

ATLANTA
By ERNIE ROGERS

Erlanger—"Desert Song" (road).
Capitol—"Masks of Devil"-vaude.
Keith's—"Companionate Marriage"-vaude.
Howard—"Home Towners."
Met—"Captain Swagger."
Rialto—"Wings."

Marty Semon, veteran local showman, named to manage Keith's Georgia. Succeeds John Smith, who goes to West Coast.

William T. Tilden, II, at Erlanger in "Dracula," played several tennis matches with local stars during local engagement.

Keith's Georgia has gone to four acts instead of usual five.

Carter Barron, manager of Met, has weekly luncheons for movie critics. Barron makes no effort to cash in on it.

BOSTON

Moissi will be at the Boston opera house week of Dec. 3. Morris Gest is in town this week appearing at the newspaper offices.

Colonial gets the new musical, "Nightboat on the Styx," Dec. 10. Followed by Tyler revival of "Jim, the Penman," with William Faversham, Cissie Loftus and others.

Hotel Touraine, corner of Tremont and Boylston, to be torn down and a new theatre erected. Rumored that Fox, who has been looking Boston over, will build.

Ruth Draper will play full week at the Plymouth Dec. 3. Six evening performances and two matinees. Heretofore only played matinees.

New Boston Garden's record-breaking crowd was on hand Nov. 20 for the opening of hockey season. 17,500 seeing the game. Police called because of riot when crowd surged toward doors.

Ouafi-Ray track affair Nov. 24 attracted scarcely any attention.

Joe Cook due here Christmas week in "Rain or Shine." Probably at the Shubert.

Chicago Opera Co. will make its annual local visit in February. Two weeks.

"And So to Bed," with Walter Kingsford in the Wallace Eddinger role, due at the Plymouth Dec. 24.

DALLAS

Palace (Publix) — "Revenge"; stage show.
Majestic (Int)—"Taxi 13"; vaude.
Melba (Publix) — "Someone to Love."
Old Mill (Saenger)—"Show Girl."
Capitol (Stinnett) — "Home, James."
Ritz (R. & R.)—"Tenderloin."
Arcadia (Dent)—Pictures.

Ralph Ravenscroft now exploitation head of the local Universal exchange. From New York office.

Emil Bernstecker, assistant manager of Palace for six months, has assumed management of Metropolitan, Publix, in Houston. J. O. "Skipper" Cherry, now manager of Publix's Melba here. Bernstecker, young, comes from New York.

James Hall, films, appearing this week in person at Palace. Claims Dallas for home town. Walter Hiers is on bill doing a comedy bit.

Hyman Charninsky, better known as Don Charno, at the Palace as director of pit orchestra, brother of the late Si Charninsky, one of the foremost showmen in Texas.

BROOKLYN, N. Y.
By JO ABRAMSON

Werba's Brooklyn—"Bachelor Father."
Werba's Flatbush—"Trial of Mary Dugan."
Boulevard—"Brothers."
Werba's Jamaica — "The Last Warning."
Majestic—"My Maryland."
Rivera—"Shannons of Broadway" (stock).
Mayfair—"The Gorilla" (stock).
Freeport — "Saturday's Children" (stock).
Fulton—"Alias Jimmy Valentine" (stock).
Casino—Stock burlesque.
Star—"Speed Girls" (bur).
Gayety—"Night Life in Paris" (bur).
Empire—Burlesque.
Empire—Burlesque.
Paramount Brooklyn—"Manhattan Cocktail"-stage show.
Fox — "The Red Dance"-stage show.
Albee—"Woman from Moscow"-vaude.
Orpheum—"Waterfront"-vaude.
St. George Playhouse — Double feature.
Momart—"Bondage."
Strand—"The Terror."
Loew's Met — "Show People"-vaude.

For the first time in several weeks there are no new shows in local houses. "Abie's Irish Rose" back again at Werba's Brooklyn next week, with "This Queen of Sheba," with Greta Nissen and Louis Calhern, at Werba's Flatbush, and "Cafe de Danse," new musical, slated for the Boulevard. Majestic expects "Coquette," with Helen Hayes.

Only Norwegian theatre in Brooklyn has announced the third production of the season, "Tragedy of Love," by Gunnar Heiberg. Sonja Stockstad, Oscar Amundsen and Samuel Lind in leading roles.

In order to settle all local radio disputes, Borough President Byrne has appointed Eric Palmer, former local newspaperman, to act as radio czar, arbiter and general pacifier to the neighborhood stations. Two of the stations here seem to be satisfied with the choice, but two others have another gentleman in mind for the position.

"Night Before" cast received a clean slate on the indecent performance given at Werba's Sept. 7 by Justices Caldwell, Direnzo and Salmon in Special Sessions. Judges dismissed the case.

Washington Square Players presented at the Brooklyn Little theatre A. A. Milne's "Belinda," with Elberta Trowbridge, Parker Wilson and John Koch in the leads. Randolph Somerville directed.

PROVIDENCE

Loew's State — "Masks of the Devil" (film).
Albee—Mel Klee unit and film.
Opera House—"Abie's Irish Rose."
Modern—"Common Clay" (stock).
Fay's — Carl Freed and band; films.
Strand — "The Night Watch" (film).
Majestic—"Fazil" (film).
Empire—"Flapper Follies" (burlesque).
Victory—"Hit of the Show" (film).

Victory, last of the downtown theatres to go sound, this week introduces Photophone, RCA.

John Boyd, new leading man of the Modern stock, makes his bow this week in "Common Clay."

To save the drama for Providence the Modern Theatre Guild, a new little theatre movement, filed articles of incorporation last week. Professional casts will be plus a few amateurs. Another dramatic group, backed by local elite, the Paravent Players, opened its season Wednesday with three one-act plays.

"Abie's Irish Rose," which has played here several times, is billed this week at the Opera House on its farewell tour.

MILWAUKEE

Pabst—Stock.
Garrick—German stock.
Empress—Burlesque.
Gayety—Mutual Bur.
Alhambra—"Lonesome."
Garden—"Singing Fool" (8th week).
Majestic—"Show People" (2d week).
Merrill—"Runaway Girls."
Palace—"Waterfront"-vaude.
Riverside—Vaude.
Strand—"Mother" (2d week).
Wisconsin—"Varsity."

Martin P. Kelly, press agent for Fox-Midwesco, has resigned to become exploitation chief and traffic manager of the Northwest Airways at Minneapolis. Wiring completed in Majestic and opens with sound Nov. 30. Merrill, last of downtown first-run silent houses, goes sound Dec. 8.

Lyman Ballard, formerly with United Artists here, is now with Tiffany-Stahl.

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BRONX, N. Y. C.

Melrose, pictures, has again closed. House has never made money since it opened, about five years ago.

Raymond Elder, manager of the Keith Royal, is arranging an all-Bronx bill for next week. Only former and present Bronxites will be played, including Jimmy Savo and Joe Darcey.

Congress did not open with talkers last week, as intended. Electricians' strike interfered. House had to hurry last-minute booking of silent film in place of talker announced.

OAKLAND, CAL.

By WOOD SOANES

Show business here as on the rest of the Coast is in a melancholy state due to illness, bad business and indifferent entertainment.

Battle of the stocks with Henry Duffy against George Ebey has been interesting. Duffy opened with a new house and the odds were all in his favor, Ebey only having a redecorated theatre to talk about. But Duffy used "In Love With Love" and Ebey used "The Spider" to start the joust and Ebey won in a box office way.

Duffy followed with "Tommy" but it hasn't cut any wide swath and Ebey countered with "White Collars," which lasted a week instead of the three or four expected. Last week Ebey shot in "The Noose" but while business is good "The Noose" will give way to "Mary Dugan." Duffy is jerking "Tommy" in favor of "The Wooden Kimono," which has been record-breaker elsewhere.

New Oakland cut in pretty heavily to the picture and vaudeville business hurting the Grand-Lake particularly and the Orpheum felt its presence especially as a series of honky-tonk shows had been put into the Orpheum. The T. & D., fitted with the best pictures in town, has been cleaning up. Oakland had a bad bill last week—"Masks of the Devil" and a Ted Doner stage act. Orpheum alive to its situation at last is featuring Herman Timberg and a unit show, billed as a revue.

News filters in that Ruth Renick, one time stock leading woman here, is dickering for a four-year lease on the theatre in the Woman's City Club with stock as a plan.

Lynn Chaplin has been relieved as press agent at the New Oakland in favor of George Roesch.

William Duffy, manager of the new Dufwin, returns to the President in San Francisco whence he came to relieve Alan Ryan. He will be succeeded by Ira La Motte.

A. V. Brady, one-time ass't. mgr. of the State, is in that capacity at the T. & D., where Phil Phillips, former press agent, has been made manager.

George Arliss at 12th Street here Nov. 24-27. First time here in 15 years.

Another musical troupe is going to make a bid for local fame. Harold Kirby, comic, has taken a short-term lease, with renewal option, on the Franklin, Ackerman and Harris grind house, opening Thanksgiving Day.

Kirby is building a stage in the theatre and plans, he says, to produce royalty shows with himself as comedian and Freddy Nelson, Peggy Taylor, Vivian Moore, Catherine Kay and a chorus of 10. Pictures will be used to build up a two-hour and 45 minute show. Two performances daily.

Ruth Renick, former stock leading woman here, is endeavoring to launch a stock project using the auditorium of the Women's City Club for a theatre. Nothing definite has happened as yet.

George Arliss goes into the 12th Street, here, Nov. 28 for four days, preceding his San Francisco opening at the Geary, where he follows Suzanne Caubaye in "The Squall." She returns to Los Angeles to do "Lulu Belle" and, possibly a picture or two.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Manhattan Mary."
Orpheum—Stock.
Midland—"Masks of Devil."
Mainstreet—Vaudfilm.
Newman—"Docks of N. Y."
Pantages—"Crash"-vaude.
Royal—"Win That Girl."
Globe—Pictures.
Gayety—Mutual bur.

Members of the Chamber of Commerce are indignant over a news photograph showing a heavy storm here Nov. 11. It was published in a number of papers outside of this city, many of them in the Hearst string. The chamber will make a formal protest to the International Newsreel Corporation against the use of the picture, as there was no snow storm here on that date, and practically none so far this season.

Temple Players, under direction of Mrs. Gary D. Cohn, opened Sunday with "The Cajun." Following, "Trysting Place."

"The Queen's Husband" will be the third for the Kansas City theatre at Ivanhoe Temple, Dec. 10.

Madrid and Plaza, suburban picture houses, running second run sound features day and date, with the Isis getting second run suburban bookings.

George Dewey Washington, Negro singer, in several appearances at the Mainstreet, has been little short of a sensation. He was on the Midland's screen last week in a M-G-M talking short. Sings a couple of songs but personality lacking and canned songs disappointment to those who had seen him in person.

ROCHESTER, N. Y.

By DON RECORD

Temple—Stock.
Rochester (wired)—"River Pirate"-vaude.
Eastman (wired)—"Marriage by Contract."
Fay's (wired)—"Land of Silver Fox."
Regent—"His Private Life."
Piccadilly—"The Wind."
Strand (wired)—"Four Winds."
Victoria—Stock bur.
Gayety—Stock bur.

Victoria to be torn down and replaced with 19-story hotel, is report. Sam Tandler, real estate operator, bought it last fall for investment. Biz hardly warrants two stock burlesque houses. Plans drawn for hotel, but no announcement yet. Action may await proposed extension of Broad street to Clinton, right beside theatre.

Eastman theatre began sound policy Saturday with "Marriage by Contract." Photophone will merely supplement 70-piece orchestra, management says. House has screening room equipped with Photophone to facilitate picking films.

Saturday morning show for children now definite policy at Rochester, only one in city.

Proof of philoprogenitiveness of Monroe County families seen in result of Rochester theatre's largest family contest, netting one with 14 children. Many others with from six to ten offspring. Exploitation for film "Battle of Sexes."

MINNEAPOLIS

Metropolitan—"Hit the Deck."
Shubert — "Kongo" (Bainbridge stock).
Palace—"Out of the Night" (McCall-Bridge musical tab).
Hennepin-Orpheum — "Masks of the Devil" and vaude.
Pantages—"Stool Pigeon" and vaude.
Minnesota—"Show Girl" and Publix unit, "Bitter Sweet Blues."
State—"Uncle Tom's Cabin."
Strand—"The Midnight Taxi."
Lyric—"Out of the Ruins."
Grand—"The Singing Fool" (2d loop run).

Studio Players, Little Theatre group, opened their season with Philip Barry's "White Wings." Plays to follow include "The Master Builder," "March Hares" and "Brothers Karamazov."

"Companionate Marriage," with Judge Ben Lindsey appearing in person for a talk on the subject at each performance, was a big draw at the Capitol, St. Paul, last week.

Fortune telling as an added attraction at the State, one of the F & R.-Publix ace houses, went over so big that the gypsy fortune spieler has been held for a second week. Tent is set up for her on the mezzanine floor. She reads palms free of charge.

Oscar Baum, orchestra conductor at the Minnesota, is appearing this week at the Capitol, St. Paul, as a guest conductor. Ingram is taking his place at the Minnesota for the one week.

LOUISVILLE

By Dan Thompson

Brown—"Night in Spain," road show.
Gayety—Mutual Burlesque.
Rialto—"Celebrity"-vaude.
Strand—"Home Towners," wired.
Loew's—"Masks of the Devil," wired.
Mary Anderson — "Manhattan Cocktail," wired.
Majestic—"Goodbye Kiss."
Alamo—"Prep and Pep," wired.

Lehr and Mason Players, presenting tabs at the Walnut for the last two months, closed Saturday. Troupe scattered, leaving 12 here.

Paul Keast, lead role "The Vagabond King," here Nov. 23-25, was so ill William Sunderman, his understudy, took his role on the opening night. Mr. Keast was recovering rapidly during the last two days.

Increase in stock of the Fourth Avenue Amusement Company from $150,000 to $1,000,000 announced by Fred J. Dolle, president. Of the new stock, $600,000 worth will be distributed to the stockholders on the ratio of their present holdings and $400,000 worth will be put in the treasury. The distribution amounts to 300 per cent stock dividend. Company operates four theatres in Louisville and others in Indianapolis, Terre Haute, Marion, Lafayette and Logansport, Ind.

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Imperial

Brand of vaude much improved with several turns outstanding. Mats continue big but at 15 cents there isn't much in the box when it's all counted.

Merkl and Fuller, acrobats, opened mildly. Boys are only on about two minutes but work hard. Deuce spot to Judnich and Love, standard act, with male playing piano-accordion and femme warbling. Jose and Sylvia, Spanish dancing couple, started mildly but improved. Both well dressed, making several changes. Should develop into a classy turn.

Duke Johnson, colored, is a natural. Sings a few ditties, hoofs considerably and winds up with a one-man quadrille that registered solidly. Copped applause honors. Closing spot to David Kane's Hawaiians, four males, who have a radio rep here. Harmony not bad, but they unfortunately selected all pop numbers excluding all native stuff. If playing steel, the boys should stick to native airs. "The Lookout Girl" (Col), screen feature.
Edwards.

Orpheum

A better than average showing, topped by Roy D'Arcy, screen star, in gala hokum villany (New Acts).

Weaver Brothers, holdovers, work under difficulties, with a new girl, introduced as "Sister Pansy," taking the place of "Elviry," called away at the last moment to her mother's sickbed. The new "Pansy," dead ringer for "Elviry," gets over ace high with the Weaver girl's routine.

Bobby Folsom, in red-hot musical characterizations, was another outstander, as were Burns and Allen with Al Boasberg's skit, "Lamb Chops."

Jarvis-Harrison and Co., with Sonny Jarvis, drunk skit, brightened by Sonny's pretty hoofing, came in in good shape. Mack and Rossiter, deucing with songs, dances and funny sayings, good.

Serge Flash, rubber ball manipulator, and one of the best in his class, opened. Ruiz and Bonita, flashy class dance act, rang down the curtain.

Pathe News and a Topics complete bill.

Pantages

Aalbu Sisters and Bob Carter and Dorothy Byton, with her 12 Debutantes, were the redeeming features of this Pan bill. Carter and the girls, snappy song, dance and gag turn, could show some of the biggies something about presentation. Carter is a wit, an able hoofer and has the personality to put it across.

Dorothy Byton and her dozen well-trained girls, look okay on costuming and routine.

Dorothea Summers, vocalist, is pleasant enough, but hasn't sufficient power to be audible beyond the middle of the house. Brady and Mahoney and Hillier and Forte, both gag acts employing dialect comics, flopped. Dialect was so heavy it wasn't understanding. Dashington's Canine Circus closed. "Anybody Here Seen Kelly" (film) completed.

F. E. Bennett, film technician and experimental man, has filed a claim with the State Labor Commission against the Merger Pictures Corp. for $649.75. Bennett charges he received no salary for the time he spent experimenting with color pictures for the defendant corporation. Hearing Nov. 30.

Roger LeFaut, vaudevillian, filed claim against Mrs. Fred Bond for $37 back salary. Allen Bode, actor, filed claim against Clifton Ray, player's manager, for $43 unpaid wages. F. L. Rossomme, musician, filed against the Wade Renfroe Players for $39 which he claims is due him.

Venetich, dancer, through the Labor Commission, claims $33.75 from First National studios for back salary.

George Archainbaud assigned by Tiffany-Stahl to direct Eve Southern in her next picture to be known as "The Miracle."

Charles Grapewin and Anna Chance (Mrs. Grapewin) start Dec. 3 at the Metropolitan Studio for Christie-Paramount on "Judd's Vacation," first episode in Grapewin's Traveling Man's vaude series. It will be all-talker and silent.

The 233 Club, composed of Masons affiliated with amusements, will lease for 99 years the property formerly occupied by the Masquers at 6735 Yucca street, Hollywood.

Among changes made in the personnel of West Coast theatres are the appointing of Speed Borst as manager of the Belmont; transfer of Ray Deusern, manager of the Ritz, to the Boulevard; transfer of Marvin Parks from the Beverly Hills to the Ritz; Harry Stone, manager in Butte, succeeds E. C. Jeffress as city manager.

Westlake, operated by West Coast, is to be known as a prehearing house for talkers. In the past this house has been a preview house for silent films.

M-G-M has purchased "Maymie Struts Her Stuff," an original by Evelyn Blanchard, which will be made as a talking picture. James Gleason is to write the dialog.

Columbia has signed R. William Neill to a term contract to direct.

Guinn Williams, screen actor, formerly film cowboy, has built a miniature polo field on his rancho at Van Nuys, near Hollywood, and is organizing his own polo team.

Frank Richardson, wardrobe chief, and Kenneth Johnson, accounting department, won the handball doubles championship and the Grover Jones trophies at the Paramount studio, defeating Ira Webb set dressing department, and Bob Hadley, prop dept., in the finals, 21-10, 21-8.

Kenneth Weaver, information department, retained the handball singles championship of the studio, and won the Lloyd Corrigan trophy, by defeating Kenneth Johnson in the finals, 21-11, 21-17.

Edward Everett Horton's two short talkers, which he will make for Christie before beginning his contract with Warner Brothers, will be "A Cup of Tea" and "Meet the Wife." Lois Wilson will play opposite in the second. They are to be completed before the first of the year.

Armine Von Tempski, authoress of "Hula," filmed by Paramount, and "Dust," will leave Hollywood for Tahiti to make her permanent home in the South Seas. She was born in Hawaii and spent many years of her life there.

Columbia has signed Stuart Anthony to a term contract as a scenarist.

Edwin Carewe will not start producing "Evangeline," starring Dolores Del Rio, until Jan. 2.

It will be made at the Tec Art studios instead of the United Artists lot.

Raoul Walsh, Fox director, injured by a rabbit jumping through the windshield of his car and almost destroying one side of his eye, is now en route to New York to remain until the Yuletide holidays.

Universal renewed its option for the third year on services of Harry L. Decker, production supervisor of Universal feature comedies.

Iceland, new skating arena, got under way with an exhibition program that included Margot, femme skater; Emil Penner, Coast amateur speedster; Art Kidwell, on stilts, and Bud Clark, of Vancouver, in barrel jumping. Ice is 90x190.

A poster outside Loew's Warfield depicted George Bernard Shaw appearing in a Fox Movietone special, showing the humorist in kilts. It drew comment in view of Shaw having been born in Dublin.

Demolition of the dilapidated old Sunset Amusement Pier, Venice, has been started by the owners, Sunset Corp. Pier has long been considered an eyesore by various civic organizations.

Julia Swayne Gordon to play her first part in a film comedy, a Hal Roach two-reeler, untitled.

Emerson Tracy to play lead in "Take My Advice," next Henry Duffy production at the President.

Fox's feature length all-colored and all-talking and singing picture, "Hearts in Dixie," starring Charles Gilpin, is in work.

Ken Maynard's next picture for FN will be "The Royal Rider," into production Jan. 5 under direction Al Rogell. Maynard troupe making "The California Mail" was forced to return from location at Kernville, upstate 200 miles, on account of unseasonable snow.

Society of film editors organized a few months ago, and operating under the tentative title of "Edited By Club," held its first official meeting and elected the following officers: Stewart Heisler, president; Frank Lawrence, Lloyd Nosler and George M. Arthur, vice-presidents; Ed McDermott, secretary, and Roy Stone, treasurer.

Society is being incorporated under the title of "Film Editors," with more than 143 charter members, all of whom are recognized film editors on the coast.

John P. Goring, formerly manager of the Garfield theatre, at Alhambra, has signed as managing director for Universal's Orange Belt theatres at Fullerton, Anaheim and Santa Ana. Goring is making his new headquarters at the California U theatre, Fullerton.

Lois Peck, secretary of the Hollywood office of Equity, is ill at her home with influenza.

Edward Everett Horton's production of "Her Cardboard Lover" opened at the Vine Street theatre, Hollywood, Sunday, with Horton, Florence Eldridge, Mitchell Harris, Lottie Williams, Lewis Morrison, Duncan Renaldo, Leo White, Fred Cummings. Succeeded "On Approval."

Robert Grant and Benny Allen, musicians, have filed claims with the State Labor Commission against the Renfro Players, claiming $245 back salary. Perry Shaw, electrician, has filed a claim against Clinton Berger, owner of Berger attractions, tent show, for $72. Shaw claims he was discharged without notice.

Election of officers for the Women's Association of Screen Publicists will take place Dec. 11. The committee which will nominate next year's officers consists of Adeline Alvord, Carolyn Wagner and Len Beall.

The Hippodrome, after 2½ years of holding out against union labor, has signed an agreement. Union people will be employed for the next five years. House is owned by Adolph Ramish and under lease to George Clayton, manager of it for Ramish.

Conway Tearle's breach of contract suit against Tiffany-Stahl was settled out of court when T-S agreed to use him in one of the pictures on its forthcoming program. Tearle contended he was verbally engaged by the company to play the leading role in a picture, but was subsequently replaced by Ricardo Cortez.

When Tiffany-Stahl offered to make a financial settlement Tearle refused, stating he wanted the company to fulfill its agreement by using him in a picture.

William Holman, screen actor and squash commissioner of the Hollywood Athletic Club, will team with Al Gautier in the senior national squash doubles championship tournament to begin at the H. A. C., Nov. 26.

Harry Clarke, prof., is now golf instructor at the Paramount studio in Hollywood.

Vida Mack, ingenue with the Hollywood Players, stock, at San Bernardino, was summoned to her home in Vancouver, B. C., by the disappearance of her father, A. Laukannen. Laukannen, a tugboat captain, is believed to have met with foul play. His empty boat was found drifting offshore at Vancouver.

"Take My Advice" is scheduled to follow "Nightstick," current at the President. No date set.

Fox studios have reduced the personnel of their publicity department by eliminating Tammy Johnston, who did news contact work, and Harry Bohme, assigned to movietone publicity.

Miss Johnston is a stepdaughter and Bohme a brother-in-law to Robert Yost, the former publicity director.

Lupino Lane will make personal appearances at the United Artists during the run of "Casanova." One of his two-reel comedies released by Educational will be on the bill.

Dave Markell, formerly tenderloin reporter for the New York American and a company manager for Fox, has been appointed assistant to Fred Cruze, managing director at the Criterion.

Due to prolonged absence in New York of Joe Rock, he has been succeeded on the board of directors of the Masonic 233 Club by Henry Otto.

While Lloyd Nobles, Fox studio cashier, was in the midst of paying off the weekly payroll of studio workers, his home caught on fire and burned to the ground. Damage $15,000.

Mr. and Mrs. J. Conklin, parents of Henie Conklin, screen actor, celebrated their golden wedding anniversary Nov. 27.

Incorporation papers have been filed by the Bartlett Syndicate, at a capitalization of $2,000,000, for the erection of a theatre for Alexander Pantages on Hollywood boulevard. It is to be on the lot adjoining the Bank of Hollywood. Seating 2,000. Location in heart of Hollywood business district.

Florence Roberts and J. Irving White replaced Helen Keers and Joseph De Stephani in "Nightstick" at the President. Miss Keers and De Stephani have gone to the Dufwin, Oakland, to reappear in the same roles in "The Wooden Kimono" which they played for 19 weeks here.

Paramount did not take up the option for the services of Lane Chandler, featured player.

Arthur Kay, former musical director at Grauman's Chinese, is now scoring at the Fox studios.

Frank Tuttle's first Paramount all-talker will be "The Studio Murder Mystery." No decision yet as to silent version.

PORTLAND, ORE.

Portland—"Outcast."
Broadway—"Masks of Devil."
Pantages—"Man, Woman and Wife."
Oriental—"Craig's Wife."
United Artists—"White Shadows."
Music Box—"Terror."
Blue Mouse—"Jazz Singer" (2d week).
Dufwin—Duffy Players.
Heilig—George Arliss.

Robert McWade new guest artist with Duffy Players at Dufwin.

Movement started for erection of Civic theatre as city will be without road show house after Dec. 31. On that date Heilig becomes new Hip vaude house with Ass'n. bookings. W. W. Ely manager.

Two new film houses, one dramatic stock house and two remodeled film houses have opened here this year. One small theatre (Columbia) has closed. With the passing of Heilig into small time vaude class, need of new legit theatre claimed.

CINCINNATI

By JOE KOLLING

Shubert—"Command to Love."
Taft—Walker stock.
Cox—Stock.
Albee—"West of Zanzibar"-vaude.
Palace—"Varsity"-vaude.
Capitol—"The Terror," wired.
Keith's—"Tempest," wired.
Lyric—"Abie's Irish Rose," wired.
Strand—"Love Over Night."
Empress—"Social Maids."

"G. V. F." did heavy business at Shubert last week at $3 top.

Erlanger dark for fifth week.

"The Singing Fool" closed month's run at Capitol. "Lilac Time" big draw at Keith's, newly wired, for three weeks.

Annual frolic of Stage and Screen Scribes, local body of theatre managers and press agents, held at Hotel Gibson roof garden Nov. 22, sell-out at $5.50 couvert, with extra charges for eats and drinks. Music furnished by five orchestras.

"Eva the Fifth" last week by Walker company, attracted well.

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Lew Golder, Keith agent, now on the 11th floor of the Palace building, will move to 803, the offices formerly occupied by Harry Weber.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Cross My Heart."
Broad—"Royal Family."
Proctor's—Vaude-"Love Over Night."
Loew's State—Vaude-"Show People."
Newark—Vaude-"Michigan Kid."
Mosque—"Wings."
Branford—"Do Your Duty"-stage show.
Rialto—"Woman Disputed" (2d wk).
Fox Terminal—"Mother" (2d wk).
Capitol—Double bill.
Goodwin—"Submarine."
Empire—"Puss Puss."
Orpheum—Colored tab.

M. S. Schlesinger got into a jam with the city officials Monday night by permitting standing room to be sold at the Shubert for "Whoopee." After about 150 were standing the fireman said that it would have to stop. He called the deputy chief but before the sale was ended 370 were standing. Then the deputy laid the law down for fair.

The next day both the fireman and deputy were called on the carpet at the city hall with the result that Schlesinger was ordered to sell no standing room whatever for the rest of the week. No standing room is permitted by the Newark ordinance. This is not the first time it has been sold at the Shubert.

Biophone, at the Goodwin (S-F), is used this week with "Submarine."

Paradise Dance Palace is reopening after being dark for a long time with Billy Arnold and Band and the International Quintet.

The Rialto (S-F) is nearly ready with the Vitaphone wiring and expects to use it next week. The Rialto was the first house to be wired here but the wiring was taken out and placed in the Mosque. The Branford (S-F) expects to have its wiring ready in January.

SEATTLE

By DAVE TREPP

Metropolitan—"Rose Marie."
President—"Wanted" (stock).
Pantages—"The Apache" and vaude.
Orpheum—Vaude.
Seattle—"Me Gangster" and stage show.
Fifth Ave.—"Masks of the Devil" (wired).
Music Box—"On Trial" (wired).
Blue Mouse—"A Woman Disputed" (wired).
Winter Garden—"Burning the Wind."
Coliseum—"Plastered in Paris."

Charles M. Thall, West Coast, is back from trip to Butte and intermediate towns. Will soon send Fanchon & Marco into eastern Washington and several Montana towns, including Butte.

Grover C. Curley, treasurer of the old Pacific N. W. Company, is now out of the show biz. He's with the Fisher Flour Mills, Seattle.

Freddie Marcus, warbler, and Jack Reed, m. c. at Embassy, are trying a new stunt at Capitol, Victoria, the double m. of c. idea. One week Reed is master and Marcus sings and works in background. Next week it is vice versa.

The Syndey automatic totalizer, which has been used to total bets quickly at the race meets the past three years in Victoria, B. C., race tracks, has proved unsatisfactory, is report. This "toto" has been used widely in Australia, India and elsewhere.

Earl Cook succeeds Lloyd Dearth as manager of Pantages. Dearth at Capitol, Vancouver.

W. E. TACT SIDESTEPS

(Continued from page 28)

act, they assert. But how, they will not say.

In the case of the first Broadway theatre violating its contract W. E. is certain they will inflict no penalty on either the theatre or its controller, the Colony and Universal.

No Controversy

Unadvised that the Colony was going to run an indie sound over W. E. equipment was the first of a series of violations. But W. E. makes it plain it doesn't want any controversy with the Laemmle organization, or any other.

W. E. sent an engineer after the Colony show had run for a couple of days. Even though the engineer renders a report contrary to press reviewers on the bust-in that it is 100 per cent. W. E. is going to sit down with Universal and try to straighten out things. W. E. wants to convince Universal that the quality of this indie (Powers' Cinephone) is below the standard set by W. E. equipment. If the quality can be built up why fine, they say. But its engineers, naturally, will do all they can without actually improving an apparatus that might offer competition.

If they convince Universal that the quality is out and that in W. E. estimation U is pulling a boner by patronizing the indie, good. But if U is insistent on carrying the indie over W. E. equipment through the week or indefinitely why, W. E. may be disposed to grant another one of those special dispensations which are becoming the custom when a clause is overlooked.

But W. E. may ask the theatre not to book a second or a third production with indie sound. If it should be booked only time will tell what will happen. W. E. won't, except to state it feels it will not revoke the license or pull out the works. And this, almost no matter what happens.

If, however, W. E. should ever find an indie sound streak which their engineers considered okay with their own then their lawyers would get on the job. But W. E. doesn't like to talk because it figures talk makes disagreeableness, and that nothing should be disagreeable when there is nothing disagreeable. At least for the present.

Their psychology is that indies can come and indies can go and that there is no need for any excitement until they prove their staying qualities. It is then that W. E. will administer its various antidotes.

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